

A CONCISE
English Grammar,

RENDERED

Easy to every Capacity,

So that (without any other help) a Person may acquire

THE KNOWLEDGE OF THE
ENGLISH LANGUAGE.

To perfect the Learner, there are many
Exercises of good and bad English,
Annexed to every Rule of Syntax;

ALSO,

PUNCTUATION, AND A HELP TO READING,
SPEAKING, AND COMPOSING;

WITH MANY

Examples of Composition,

On interesting Subjects, expressive of the true Sublime;
EXTRACTED FROM THE BEST ENGLISH AUTHORS.

To which are added,

A SHORT COMPENDIUM OF
LOGIC AND RHETORIC,

And a Sketch of the
CONSTITUTION OF ENGLAND.

Rev
By BENJAMIN RHODES. *Postscript*

BIRMINGHAM,
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793

17



THE PREFACE.

IN the following Grammar I have particularly attended to brevity and perspicuity: and yet there are few English Grammars which have so many plain rules of syntax as are inserted in this.

The fault of most grammars is that of being too verbose, which is perplexing to the learner, and impedes his progress in knowledge. How I have remedied this, the reader must judge for himself. Though I have omitted nothing that will be of real service, in the explanation of the parts of speech and the rules of syntax, which are rendered very intelligible.

The verbs in their persons, modes, and tenses, generally appear difficult to be understood by the learner; I have endeavoured to make this part of grammar so plain,
A 2 that

that a person of a tolerable capacity (with application) will soon be master of it.

As to the times, or tenses, strictly speaking there are three only, in which an action is expressed, viz. present, past, and future: yet in discourse we have often to speak of the action as imperfectly past; and more than perfectly past. That it might be easy to the understanding and memory, I have laid out the verb in the five tenses; as explained in the proper place.

The best method of learning, is, to learn one part fully, before you proceed to another. Begin at the noun, understand it well before you attempt to go farther, and so of the other parts of speech in their order. Do not go too fast, make good your ground of knowledge as you proceed, and then you will neither be confounded, nor have to tread your steps back again.

Have nothing to do with the rules of syntax till the parts of speech be perfectly understood. This being done, proceed in those rules one after another, as advised in learning the parts of speech. When the first rule is understood, rectify the bad English which is annexed to it, in the exercises of bad English: and thus proceed, till your under-

understanding and memory have well digested every rule.

I flatter myself that the other parts of this book will give satisfaction to those, who are pleased with the beauties of the English language and composition. The several subjects were selected, and extracted from masters in those arts: and (where there is a genius) the specimens given, will have a tendency to improve and enlarge the mind, (especially of youth) and be an incentive to diligence in the pursuit of those studies, which will render us the more acceptable and useful to our fellow-creatures. The extracts given on reading and speaking, will give the reader a proper idea thereof: from which, we see the necessity of *understanding* and *feeling* the subjects on which we read or speak, in order to acquit ourselves properly, in what we undertake to perform.

The specimens and examples of the *sublime* also, will tend to form a just idea on that subject. It appears, that the *true sublime* is a stranger to inflated bombast (which is the sublime of the ignorant) and principally consists in the *thought*, clothed in suitable language.

What is offered on *true* and *false politeness* (or good breeding) will be useful, to
A 3 guard

guard against hypocrisy, and incline us to cultivate a temper so pleasing, and a behaviour so accommodable, as will render us amiable to those with whom we have to do. *Hurd*, on this subject is a most admirable specimen; as well as several beautiful hints from Dr. *Blair*, and others, which I have inserted.

It is the glory of the English to understand their own language: we cannot begin too early to lay a good foundation in this. For, to hear a person harangue in public, or deliver his sentiments in conversation in bad English, has a tendency to create disgust, as well as to lessen the weight of his arguments. Sterling sense, delivered in sterling English, gracefully, will not fail to produce conviction, and give pleasure to the intelligent hearer.

I send this little performance into the world with a view to improve and please my fellow-creatures; and if it thus serve them, it will afford a real pleasure,

To their humble Servant,

B. RHODES.

BIRMINGHAM, Feb. 1795.

A CONCISE

A CONCISE ENGLISH GRAMMAR.



ENGLISH GRAMMAR is the art of speaking or writing the English language properly.

Of the Parts of Speech.

Some grammarians divide them into four only; nouns, verbs, adverbs, and particles. Such, include the noun, pronoun, and adjective, in the word *noun*. The verb and participle, in the *verb*. The adverb stands alone. The article, conjunction, preposition, and interjection, in the word *particle*.

Those who say there are nine parts of speech, include the participle in the verb. But whether they say there are four parts of speech, or seven, or eight, or nine, all, in general, make use of ten parts of speech in their explanations.

EXAMPLE,

Of the ten sorts of words, or parts of speech.

⁷How ³rapid ⁴my ²moments ⁹in ²flight,
⁴That ⁵bring ¹the ⁷last ²messenger ⁷near;
⁴My ²day ⁵is ⁶approaching ⁹to ²night,
⁸And, ¹⁰ah! ¹the ³dread ²night ⁴that ⁴I ⁵fear.

In the foregoing lines the words *the*, are articles. *Moments, flight, messenger, day, night*, are nouns, or substantives. *Rapid, dread*, are adjectives. *My, that, I*, are pronouns. *Bring, is, fear*, are verbs. *Approaching*, is a participle. *How, near*, are adverbs. *And*, is a conjunction. *In, to*, are prepositions. *Ah*, is an interjection.

EXPLANATION.

1. The *article*; prefixed to substantives, to point them out, and to show how far their signification extends.
2. The *substantive*, or *noun*; being the name of any thing conceived to subsist.
3. The *adjective*; added to the noun, to express the quality of it.
4. The *pronoun*; standing instead of the noun.
5. The *verb*; signifying to be, to do, or to suffer.
6. The *participle*; partaking of the nature of the verb.
7. The *adverb*; added to verbs, to adjectives, and also to other adverbs, to express some circumstance belonging to them.
8. The *preposition*; put before nouns and pronouns chiefly, to connect them with other words, and to shew their relation to those words.
9. The *conjunction*; connecting sentences together.
10. The *interjection*; thrown in to express the affection of the speaker, though unnecessary with respect to the construction of the sentence.

Of the Article.

The article is a word set before nouns, to limit or determine their signification.

There

There are three articles, *a*, *an*, and *the*.

A, is called the indefinite article, because it does not define the particular meaning of the word to which it is prefixed; as *a* book, *a* man; i. e. any book, any man.

The, is called the definite article, because it fixes the meaning to one particular thing; as, *the* book, *the* man; i. e. that particular book, that particular man.

An, is set before words which begin with a vowel; as, *an* eye, *an* artist, *an* oration.

Words that begin with *h*, *a*, or *an*, may be set before them; but if the *h* be not sounded, then the article *an* only is used; as, *an* heir, *an* herb. *The*, is used before words both of the singular and plural number; as, *the* man, *the* men.

Of the Noun, or Substantive.

A noun, or substantive, is the name of any person, place, or thing, of which we can have any conception. A noun, common, is that which is common to a whole kind of things; as, *man*, *town*, *river*.

A noun, proper, is that by which we express the individual person, or thing; as, *George*, *London*, *Humber*.

There are two numbers; the singular, which speaks of one thing; as *river*; and the plural, which speaks of more than one, as *rivers*.

Of Cases.

Some grammarians say that the nouns have three cases; the nominative, the genitive (or possessive),

and the objective. But if a case be the different ending or variation of the noun (as is generally understood) the English language has but one case for nouns, and that is the genitive, or possessive case, which denotes property, or possession; which is formed by adding (*s*) with an apostrophe before it, to the former noun, when two nouns come together which belong to each other; as, *man's beard*: or it may be expressed by the preposition *of*, without the sign of the case, as, *the beard of the man*; *Joseph's book*, or *the book of Joseph*. Or, when the noun ends with an (*s*), sometimes the apostrophe is used without another *s*, as, *Thomas' book*.

The relation which nouns bear to each other, in the English language, is expressed by the prepositions; so that there is no necessity for the learner to puzzle himself with the cases of nouns.

The cases which belong to the pronouns will be explained in the proper place.

There are *three genders*; the masculine (or the male), the feminine (or the female), and the neuter, which is neither male nor female; to such we apply the word, *it*, as *field, house, tree*.

Neuter nouns, though the names of inanimate things; yet, by a rhetorical fiction, are often exhibited as persons, and have given to them the masculine or feminine gender, as, "Heaven *his* wonted face renew'd." The sun rejoiceth to run *his* course. The moon gives light, but not *her* own. The church, ships, &c. &c. have the feminine gender.

Adjectives.

The adjective is a word which expresses the nature, property, or quality of the noun; as, a *black* man; a
strong

Strong horse; an *old* man; a *fine* woman. Sometimes a noun has two adjectives, as, a *wise* and *good* man. A woman *virtuous* and *fair*.

The adjective admits of degrees of comparison: there are three degrees; the positive, *good*: the comparative *better*: and the superlative, *best*.

Fine, finer, finest; tall, taller, tallest; bad, worse, worst; little, less, least; strong, stronger, strongest.

Double comparatives, and superlatives, are very improper, and should not be used; such as, he is *more wiser* than I: he is the *most wisest*. It should be, he is wiser than I: he is the most wise, or wisest.

Pronoun.

A pronoun is a word put instead of a noun, to prevent the too frequent repetition thereof. In the pronoun are to be considered, the person, number, gender, and case. Pronouns have three persons in the singular number: the first person is *I*; the second *thou*; the third, *he*, or *she*, or *it*.

There are also three persons in the plural number. The first person is *we*; the second *ye*, or *you*; and the third *they*. The pronoun has three cases: the nominative, or the person who does something, as, *I* love; the genitive, or possessive, as *mine*. The objective, which immediately follows the verb, and is the subject of its action, as, *I* love *him*.

The personal pronouns may be declined in the following manner.

FIRST PERSON.

| | <i>Singular.</i> | <i>Plural.</i> |
|-------------|------------------|----------------|
| Nominative, | <i>I,</i> | <i>We.</i> |
| | <i>A 6</i> | Possessive, |

| | <i>Singular.</i> | <i>Plural.</i> |
|-------------|------------------|----------------|
| Possessive, | Mine, | Ours. |
| Objective, | Me, | Us. |

SECOND PERSON.

| | <i>Singular.</i> | <i>Plural.</i> |
|-------------|------------------|----------------|
| Nominative, | Thou, | Ye, or you. |
| Possessive, | Thine, | Yours. |
| Objective, | Thee, | You. |

THIRD PERSON.

| | <i>Singular.</i> | <i>Plural.</i> |
|-------------|-------------------------|----------------|
| Nominative, | He, or she, or it. | They. |
| Possessive, | His, or her's, or it's. | Theirs. |
| Objective, | Him, or her, or it. | Them. |

The pronouns, *who*, *which*, *what*, and *that*, are called relative, because each relates to a noun, which is called the antecedent. *Who* is used in speaking of persons; *which* in speaking of things; and *what* and *that* are used in speaking both of persons and things.

Who is thus declined.

| | <i>Singular.</i> | <i>Plural.</i> |
|-------------|------------------|----------------|
| Nominative, | Who, | Who. |
| Possessive, | Whose, | Whose. |
| Objective, | Whom. | Whom. |

Its compound, *whosoever*, is also declined in a similar manner.

| | <i>Singular.</i> | <i>Plural.</i> |
|-------------|------------------|----------------|
| Nominative, | Whosoever, | Whosoever. |
| Possessive, | Whosoever, | Whosoever. |
| Objective, | Whomsoever, | Whomsoever. |

The definitive pronouns are, *this*, *that*, *other*: they define and limit the extent of the common name,
or

or general term, to which they either refer, or are joined. *This* and *these* refer to something present: *that* and *those*, to something more remote. The indefinite pronouns are such as are unlimited in their extent; such as, *whoever*, *whosoever*, *whomsoever*, *whatever*, *any*: i. e. any person—persons, or things without exception.

The distributive pronouns are; *each*, *every*, *either*: they mark the individuals, persons, or things which make up a number. *One* and *another*, are used as pronouns, as, *one* sees: *one's* own. *Another* may do it: *another's* burden.

Who, which, and what, are frequently used in interrogation, or asking questions, as, *who* did it? *which* is it? *what* did he say? *My*, *thy*, *her*, *our*, *your*, *their*, are called pronominal adjectives. *Own*, and *self* are sometimes joined to the above, as, *my own self*. I *my self* did it, with *my own* hands. *My* and *thy* become *mine* and *thine* when the noun following begins with a vowel or an *h* mute.

That the learner may acquire the knowledge of the pronouns with little trouble, I shall set them before him in one view, without any explanation.

I, thou, he, she, it, its, we, ye, you, they, him, her, her's, his, my, thy, mine, thine, our, ours, your, your's, their, their's, me, thee, us, them, who, whose, whom, which, what, that, this, these, those, other, others, another, another's, whoever, whosoever, whomsoever, whatsoever, whatever, any, some, each, every, either, one, one's, self, himself, himself, itself, themselves.

Of Verbs.

A verb is a word which expresses being, or doing, or suffering; i. e. the receiving of an action.

The

The verb which expresses being, is, by some, called the substantive-verb, as *I am*, *thou art*, *he is*, *I may be*, &c.

A verb active, or transitive, expresses an action and supposes an agent and an object: as, *I love James*. *He conquered Thomas*. *He*, is the agent, *conquered* the action, or verb, and *Thomas* the object.

A verb passive expresses suffering, or the receiving of an action, and implies an agent and object like a verb active, but with this difference, that the object of a passive verb takes the lead, and is followed by the agent; as, *James is beaten by me*. Here *me* is the agent, and *James* is the object.

A verb neuter expresses an action, that has no particular object; as, *I walk*, *he sleeps*, *they ride*.— This verb has no objective case.

A verb has two numbers, the singular and plural; and three persons, corresponding with the three personal pronouns. There are four modes, or moods:

1. The *indicative* mode, which barely mentions the action, or asks a question; as, *I walk*, *I love*, *he feared*: *do they fear*?

2. The *subjunctive*, which has a condition expressed, or understood; or a supposition, as, *I could love*, *if thou love me*.

3. The *imperative*, which commands a thing to be done, as, *love thou*; *fear ye*; *let him fear*.

4. The *infinitive*, which has neither number nor person, and is known by the preposition *to*, as, *to love*, *to fear*, *to walk*.

Time, or Tense.

There are three times in which an action may be expressed, as, present, past, and future. But many
gram-

grammarians have added two more to them, and called them the pre-ter-imperfect, and the pre-ter-pluperfect; which make five times, or tenses, in which an action may be expressed.

1. The present tense, or time, as, I walk; i. e. am *now* walking.

2. The pre-ter-imperfect, which speaks of the time imperfectly past; as, I walked.

3. The pre-ter-perfect, which speaks of the time perfectly past; as, I have walked; i. e. have finished my walk.

4. The pre-ter-pluperfect, which speaks of the time more than perfectly past; as, I had walked; i. e. finished my walk some time ago.

5. Future, which speaks of the time to come; as, I shall, or will walk, again at some future opportunity.

Of the Participle.

A participle is a word derived from a verb, (as, *loving*, from love; *fearing*, from fear; &c. &c.) and partakes of the nature of a verb and adjective; as, I am *learning*; to have *learned*; these are from the verb, and are participles. (A *learned* man; a *loving* woman; are adjectives).

The participles ending in *ing*, in the present time; and *ed*, in the imperfect; are called regular: as, active *loving*, passive *loved*.

Most of the participles are irregular, and on that account often perplex the learner. It will be of great help to him in this case, to refer to the catalogue of irregular verbs and participles, which will be set down in alphabetical order.

Of Auxiliary Verbs.

Those are called auxiliary verbs, which are used in forming the modes and tenses of all other verbs : the following are defective, and may be thus varied.

Present time, singular number ; I *can*, thou *canst*, he *can*.

Plural ; We can, ye can, they can.

Imperfect, singular ; I could, thou could'st, he could.

Plural ; We could, ye could, they could.

Present tense, singular ; I *may*, thou *may'st*, he *may*.

Plural ; We may, ye may, they may.

Imperfect ; I might, thou mightest, he might, &c.

Present, singular ; I shall, thou shalt, he shall.

Imperfect ; Should, should'st, &c. &c. will, wilt ; would, would'st ; must, ought, oughtest, &c. &c.

A conjugation is the manner of varying the verbs through their persons and modes.

The auxiliary verb, *have*, is thus varied.

Indicative Mood.

Present tense, singular number ; I have, thou hast, he has, or hath*.

Plural ; We have, ye have, they have.

Imperfect tense, singular ; I had, thou had'st, he had.

Plural ; We had, ye had, they had.

* HAS, in the third person singular, is peculiarly adapted to the familiar stile ; as, the horse has to run for it ; the man has it. HATH, is adapted to the solemn stile, as, " He who is " mighty hath done great things."

Perfect tense ; I have had, thou hast had, he has had.

Plural ; We have had, ye have had, they have had.

Pre-ter-pluperfect, singular number ; I had had, thou had'st had, he had had.

Plural ; We had had, ye had had, they had had.

Future, singular ; I shall or will have, thou shalt or wilt have, he shall or will have.

Plural ; We, ye, they, shall or will have.

Subjunctive Mode.

A condition, or doubt, is always understood in this mode, and is generally expressed by the conditional word, IF ; and sometimes by, THOUGH, UNLESS, &c. &c. So that the verb is not varied, as in the indicative mode. The second and third persons are the same as the first, and the plural verbs.*

As,

Present, singular ; If I have, if thou have, if he have.

OR,

Present, singular ; If I may have, if thou may have, if he may have.

* When a condition, or doubt, is not understood, but the propriety, possibility, or liberty, &c. of an action or event is expressed only, then it is by some grammarians called the **POTENTIAL MODE** ; and the auxiliary verb is varied after the manner of the indicative mode,—as, I may have, thou may'st have, he may have, &c. &c. I might have, thou mightest have, he might have, &c. &c. I may love, thou may'st love, he may love, &c. I might love, thou might'st love, he might love, &c. I may have loved, thou may'st have loved, he may have loved, &c.

Plural ;

Plural ; If we may have, if ye may have,
if they may have.

Imperfect, singular ; If I might have, if thou might
have, if he might have.

Plural ; If we might have, if ye might have,
if they might have.

Perfect, singular ; If I may have had, if thou may
have had, if he may have had.

Plural ; If we may have had, if ye may
have had, if they may have had.

Pre-ter-pluperfect, singular ; If I might have had,
if thou might have had, if he might have had.

Plural ; If we might have had, if ye might
have had, if they might have had.

Future ; If I should then have had, if thou should
then have had, &c. &c. &c.

Imperative Mode.

Singular number ; Have thou, let him have.

Plural ; Have ye, let them have.

Infinitive Mode.

Present time ; To have. Perfect ; To have had.

Participles.

Active ; *Having.* Passive ; *Had.*

The substantive verb, *to be*, is conjugated thus :

Indicative Mode.

Present time, singular number ; I am, thou art,
he is.

Plural ; We are, ye are, they are.

Imperfect singular ; I was, thou wast, he was.

Plural ; We were, ye were, they were.

Perfect,

Perfect, singular ; I have been, thou hast been, he has been.

Plural ; We have been, ye have been, they have been.

Pre-ter-pluperfect, singular ; I had been, thou had'st been, he had been.

Plural ; We had been, ye had been, they had been.

Future, singular ; I shall or will be, thou shalt or wilt be, he shall or will be.

Plural ; We shall or will be, ye shall or will be, they shall or will be.

Subjunctive Mode. If, &c.

Present tense, singular ; If I be, if thou be, if he be.

Plural ; If we be, if you be, if they be.

If I were, if thou were, if he were.

If we were, if ye were, if they were.

OR,

Present tense, singular ; If I may be, if thou may be, if he may be.

Plural ; If we may be, if ye may be, if they may be.

Imperfect singular ; If I might be, if thou might be, if he might be.

Plural ; If we might be, if ye might be, if they might be.

Perfect, singular ; If I may have been, if thou may have been, if he may have been.

Plural ; If we may have been, if ye may have been, if they may have been.

Pluperfect, singular ; If I might have been, if thou might have been, if he might have been.

Plural ; If we might, if ye might, if they might have been.

Future ;

Future; If I should then have been, &c. &c.

Imperative Mode.

Present time; Be thou. Let him be.

Plural; Be ye. Let them be.

Participles.

Active, *Being*. Passive, *Been*.

The old auxiliary verb, *to do*, is conjugated thus :
Indicative mode, singular number; I do, thou
doest, he does, or doth.

Plural; We do, ye do, they do.

Imperfect, singular; I did, thou did'st, he did.

Plural; We did, ye or you did, they did.

Participles.

Active, *Doing*. Passive, *Done*.

The peculiar force of the several auxiliary verbs should be observed. *Do*, and *did*, mark the action itself, or the time of it, with greater force and distinction. They are also of frequent use in interrogative and negative sentences. *Let*, expresses permission, commanding, praying, exhorting.

May and *might*, express the possibility of doing a thing: *can* and *could* the power. *Must* is sometimes brought in for an helper, and denotes necessity.

Of regular Verbs.

The regular verb in its imperfect time ends in *ed*: as love, loved; fear, feared; burn, burned. &c. The verbs which do not end in *ed* in the preter-imperfect time or tense, are called irregular.

Regular

Regular verbs are conjugated or varied thus :

Indicative Mood.

Present time.

| | | | |
|-------|--|-------|--------------------------------------|
| Sing. | { I love, Thou lovest, He loves, or loveth | Plur. | { We love, Ye love, They love. |
|-------|--|-------|--------------------------------------|

Imperfect.

| | | | |
|-------|---|------|---|
| Sing. | { I loved, Thou loved'st, He loved. | Plu. | { We loved, Ye loved, They loved. |
|-------|---|------|---|

Preterperfect.

| | | | |
|-------|--|------|--|
| Sing. | { I have loved, Thou hast loved, He has loved. | Plu. | { We have loved, Ye have loved, They have loved. |
|-------|--|------|--|

Preterpluperfect.

| | | | |
|-------|---|------|---|
| Sing. | { I had loved, Thou had'st loved, He had loved. | Plu. | { We had loved, Ye had loved, They had loved. |
|-------|---|------|---|

Future.

| | | | |
|-------|--|------|--|
| Sing. | { I shall or will love, Thou shalt or wilt love, He shall or will love | Plu. | { We shall or will love, Ye shall or will love, They shall or will love. |
|-------|--|------|--|

Subjunctive Mode. If, though, unless.

Present,

| | | | |
|-----------|-------------------------------------|---------|--------------------------------------|
| Singular, | { I love, Thou love, He love. | Plural, | { We love, Ye love, They love. |
|-----------|-------------------------------------|---------|--------------------------------------|

OR,

OR,

| | | | | | |
|-----------|---|----------------|---------|---|----------------|
| Singular, | { | I may love, | Plural, | { | We may love, |
| | | Thou may love, | | | Ye may love, |
| | | He may love. | | | They may love. |

Imperfect.

| | | | | | |
|-------|---|------------------|-------|---|------------------|
| Sing. | { | I might love, | Plur. | { | We might love, |
| | | Thou might love, | | | Ye might love, |
| | | He might love. | | | They might love. |

Preterperfect.

| | | | | | |
|-------|---|----------------------|-------|---|----------------------|
| Sing. | { | I may have loved, | Plur. | { | We may have loved |
| | | Thou may have loved, | | | Ye may have loved |
| | | He may have loved | | | They may have loved. |

Preterpluperfect.

| | | | | | |
|-------|---|-----------------------|------|---|-----------------------|
| Sing. | { | I might have loved | Plu. | { | We might have loved |
| | | Thou might have loved | | | Ye might have loved |
| | | He might have loved | | | They might have loved |

Future.

I may then have had loved, &c. &c. &c.

*Imperative Mood.**Present.*

| | | | | | |
|-------|---|---------------|-------|---|----------------|
| Sing. | { | Love thou, | Plur. | { | Love ye, |
| | | Let him love. | | | Let them love. |

Infinitive Mood, or Mode.

Present; To love, Perfect; To have loved.

Participles.

Active; Loving. Passive; Loved.

Of

Of Irregular Verbs.

Verbs are said to be irregular which do not form their preterimperfect tense, and their participle perfect in *ed*, but in some other manner. It is in this only that we distinguish a regular, from an irregular verb.

Many verbs which were formerly used in their regular form, are now become irregular by contraction: as from *bereave*, bereft, for bereaved. *Creep*, crept, for creeped. *Dream*, dreamt, for dreamed. *Geld*, gelt, for gelded. *Snatch*, snatched, for snatched. *Stop*, stopt, for stoped, &c.

Some verbs have the present, the preterimperfect time, and the participle perfect and passive all alike, without any variation: as, I cast, I cast, cast. Cost, cost, cost. Cut, cut, cut. Hit, hit, hit. Hurt, and spread, and split, &c.

A Catalogue of Irregular Verbs.

Some of them may be conjugated regularly.

| <i>Present time,</i> | <i>Preterimperfect,</i> | <i>Participle.</i> |
|----------------------|-------------------------|-----------------------|
| Abide | abode | abode |
| Arise | arose | arisen |
| Awake | awoke | awoke or awaked |
| Bake | baked | baken |
| Beat | beat | beat or beaten |
| Bear | bare or bore | born |
| Begin | began | begun |
| Bent | bent | bent |
| Bereave | bereft or bereaved | bereft or bereaved |
| Beseech | besought | besought or beseeched |
| Bid | bade | bidden |
| Bind | bound | bound |

Pre-

| <i>Present time,</i> | <i>Preterimperfect,</i> | <i>Participle.</i> |
|----------------------|-------------------------|--------------------|
| Bite | bit | bitten |
| Bleed | bled | bled |
| Blow | blew | blown |
| Break | broke or brake | broken |
| Breed | bred | bred |
| Bring | brought | brought |
| Built | built or builded | built or builded |
| Burst | burst | burst or bursten |
| Buy | bought | bought |
| Catch | caught | caught |
| Cast | cast | cast |
| Chide | chid | chidden |
| Chuse or choose | chose | chosen |
| Cleave | clave or clove | cloven |
| Climb | clomb | climbed |
| Cling | clang or clung | clung |
| Come | came | came |
| Cloth | clad or clothed | clad or clothed |
| Creep | crope or creaped | crept |
| Cut | cut | cut |
| Cost | cost | cost |
| Crow | crew | crowed |
| Dare | durst | dared |
| Deal | dealt | dealt |
| Die | died | dead |
| Dig | dug or digged | digged |
| Draw | drew | drawn |
| Dream | dreamed or dreamt | dreamt |
| Drink | drank | drunk or drunken |
| Drive | drove | driven |
| Dwell | dwelt | dwelt |
| Eat | ate | eaten |
| Fall | fell | fallen |
| Feed | fed | fed |

| <i>Present time,</i> | <i>Preterimperfect,</i> | <i>Participle.</i> |
|----------------------|-------------------------|----------------------|
| Feel | felt | felt |
| Fight | fought | fought |
| Find | found | found |
| Flee | fled | fled |
| Fling | flung | flung |
| Fly | flew | flown |
| Forfake | forsook | forsaken |
| Freight | fraught or freighted | fraught or freighted |
| Freeze | froze | frozen |
| Geld | gelded or gelt | gelded or gelt |
| Get | gat or got | gotten |
| Gild | gilded or gilt | gilded or gilt |
| Girt | girded or girt | girded or girt |
| Give | gave | given |
| Go | went | gone |
| Grind | ground | ground |
| Grave | graved | graven or graved |
| Grow | grew | grown |
| Hang | hung or hanged | hung or hanged |
| Hear | heard | heard |
| Heave | heaved or hove | heaved |
| Help | helped | helpen or helped |
| Hew | hewed | hewen or hewn |
| Hide | hid | hidden |
| Hit | hit | hit |
| Hold | held | holden |
| Hurt | hurt | hurt |
| Keep | kept | kept |
| Knit | knited | knitted or knit |
| Know | knew | known |
| Lay, to place | laid | laid or laid |
| Leave | left | left |
| Lend | lent | lent |
| Let | let | let |

| <i>Present time, Preterimperfect,</i> | | <i>Participle.</i> |
|---------------------------------------|------------------|--------------------|
| Lie, to lie down | lay | lain |
| Lift | lifted | lifted |
| Light | lighted or lit | lighted |
| Lose | lost | lost |
| Load | loaded | loaden or loaded |
| Make | made | made |
| Mean | meant | meant |
| Meet | met | met |
| Melt | melted | molten or melted |
| Mow | mowed | mown |
| Owe | owed or ought | owen or owed |
| Pay | paid | paid |
| Put | put | put |
| Quit | quitted or quit | quitted |
| Read | read | read |
| Rend, to tear | rent | rent |
| Rent, to hire | rented | rent |
| Rid | rid | rid |
| Ride | rode | riden |
| Rise | rose | risen |
| Ring | rang | rung |
| Rive | rived | riven |
| Run | ran | run |
| Say | saïd | saïd |
| Saw | sawed | fawn |
| See | saw | seen |
| Seek | sought | fought |
| Seeth | sod or seethed | fodden |
| Send | sent | sent |
| Sell | fold | fold |
| Set | set | set |
| Shake | shook | shaken or shaked |
| Shave | shaved | shaved or shaven |
| Shear | shore or sheared | shorn |

Present

| <i>Present time,</i> | <i>Preterimperfect,</i> | <i>Participle.</i> |
|----------------------|-------------------------|--------------------|
| Shed | shed | shed |
| Shew | shewed | shewn or shewed |
| or | | |
| Show | showed | shown |
| Shine | shone | shined |
| Shoe | shod | shod |
| Shoot | shot | shot |
| Shred | shred | shred |
| Shrink | shrank or shrank | shrank |
| Shrive | shrove | shriven |
| Shut | shut | shut |
| Sing | sang or sung | sung |
| Sink | sank or sunk | sunk |
| Sit | sat | sitten |
| Slay | slew | slain |
| Sleep | slept | slept |
| Slide | slid | slidden |
| Sling | sang or slung | slung |
| Slit | slit | slit |
| Smell | smelt | smelt |
| Smite | smote | smitten |
| Sow | sowed | sown |
| Speak | spake or spoke | spoken |
| Speed | sped | sped |
| Spend | spent | spent |
| Spell | spelled or spelt | spelt |
| Spin | span or spun | spun |
| Spit | spat | spitten |
| Split | split | split |
| Spread | spread | spread |
| Spring | sprang or sprung | sprung |
| Stand | stood | stood |
| Steal | stole | stolen |
| Stick | stuck | stuck |

| <i>Present time,</i> | <i>Preterimperfect,</i> | <i>Participle.</i> |
|----------------------|-------------------------|----------------------|
| Sting | stung | stung |
| Stink | stank or stunk | stunk |
| Stride | strode | stridden |
| Strike | struck | stricken or strucken |
| String | strung | strung |
| Strive | strove | striven |
| Strow or straw | strowed | strown or strowed |
| Swear | swore or sware | sworn |
| Sweat | sweat | sweat or sweaten |
| Sweep | swept | swept |
| Swell | swelled | swollen |
| Swim | swam | swum |
| Swing | swung | swung |
| Take | took | taken |
| Teach | taught | taught |
| Tear | tore, or tare | torn |
| Tell | told | told |
| Think | thought | thought |
| Thrive | throve | thriven |
| Throw | threw | thrown |
| Thrust | thrust | thrust |
| Tread | trode | trodden |
| Wash | washed | washen, or washed |
| Wax | waxed | waxen |
| Wear | wore | worn |
| Weave | wove | woven |
| Wet | wet | wet |
| Weep | wept | wept |
| Win | won, or wan | won |
| Wind | wound | wound |
| Work | worked, or wrought | wrought |
| Wring | wrung | wrung |
| Write | wrote, or writ | written |

“ The past time, and passive participle are alike in all our regular verbs, though very different in many *irregulars*. Inattention to this observation has introduced a barbarous idiom of speech, which prevails very much in common conversation, and is too much authorized by the example of some of our best writers. Thus we say, he *begun*, for he *began* : he *drunk*, for he *drank* : he *run*, for he *ran*. And the past time is frequently used for the participle ; as, I had *wrote*, for I had *written* : it was *wrote*, for it was *written* : I have *drank*, *chose*, *bid*, &c. for I have *drunk*, *chosen*, *bidden*, &c. &c.”

Dr. *Lowth* introduces many examples of the like specimens of bad English, from some of our best authors—As, “ Words *interwove* with sighs found out their way.”

“ And to his faithful servant *bath* in place
bore witness gloriously.”

“ And envious darkness, ere they could return,
had stole them from me.”

“ The fragrant brier *was wove* between.”

“ I will scarce think you *have swam* in a gondola.”

“ Repeats you verses *wrote* on glasses.”

“ Illustrious virtues, who by turns have *rose*.”

“ Some philosophers *have mistook*.”

“ Too strong to be *shook* by his enemies.” &c. &c.

“ Whatever sanction custom may have given to this kind of errors, yet the absurdity of them is manifest. We should be immediately shocked at such expressions as, I have *knew*, I have *saw*, I have *gave*, &c. But our ears are grown familiar with, I have *wrote*, I have *drank*, I have *bore*, &c. &c. which are altogether as barbarous.”

Of Adverbs.

An adverb is a word sometimes joined to a verb, an adjective, a participle, or another adverb, to express the quality, or some circumstance thereof; and to shew their particular signification. To a verb; he *drinks freely*. To an adjective; a *very bad* man. To a participle; he is *cunningly devising* fables. To another adverb; it is *very likely* to come to pass.

Some few adverbs admit of degrees of comparison like adjectives, as, Well, better, best—Soon, sooner, soonest—Often, oftener, oftenest. There are many adverbs of different kinds, as many as there are circumstances of an action. They may be reduced to the following particulars, viz. adverbs of time, place, order, number, quantity, quality, affirming, denying, interrogating, comparing, and explaining.

Adverbs of time, are, Now, then, presently, by and by, afore, again, any while, any longer, at any time, lately, yesterday, already, before, to-morrow, heretofore, hitherto, long since, long ago, hereafter, henceforth, henceforward, daily, seldom, ever, never.

Adverbs of place, as, Here, there, within, without, upwards, downwards, hither, thither, toward, towards, above, below, this way, that way, where, elsewhere, some where, every where, no where, apart, together, forward, backward, hence, hitherward, thitherward, whithersoever, thence, off.

Adverbs of number, as, Once, twice, thrice, often, frequently, seldom, rarely.

Adverbs of quantity, as, Much, enough, any, more, sufficient, somewhat, something, nothing.

Adverbs of quality, as, Well, bravely, greatly, lowly, wisely, slowly, warily, happily, justly, ardently, prudently, constantly, &c. &c. &c.

Adverbs

Adverbs of affirming, as, Yes, yea, verily, truly, indeed, certainly, aye, amen.

Adverbs of denying, as, Nay, no, not at all, no wise, by no means.

Adverbs of interrogation, as, How? how so? why? wherefore? whither? when?

Adverbs of doubting, as, If, haply, perhaps, peradventure, possibly.

Adverbs of comparing, as, So, as, more, less, least, very, almost, well nigh, alike, too, otherwise, likewise, as it were, rather, than.

Adverbs of explaining, as, Namely, to wit.

Most of the adverbs may be known from adjectives by putting a substantive after them; if it be an adverb it will make nonsense; but being joined to an adjective, a verb, a participle, or another adverb, it will make good sense. There are many words which are used as adjectives, and adverbs: there are others which are used as substantives and adverbs.—In such cases a little consideration will determine to what part of speech they belong.

To-day and yesterday, are sometimes substantives, and sometimes adverbs; as, to-day is like yesterday returned: here they are noun substantives.

Thomas came yesterday, and will return to-day: here they are adverbs of time. Many adverbs are derived from adjectives, by adding *ly*, as like, likely, sincere, sincerely, &c. &c.

Of Prepositions.

Prepositions (are so called because they) are commonly set before words, to which they are applied, and express the relation or connexion between them.

One great use of prepositions in English is, to express

press those relations which in some languages are marked by cases. The prepositions are put before nouns, pronouns, and sometimes before and after verbs—as, he came *from* home: 'tis here before the noun. He came *with* her: 'tis here before the pronoun. *To* love—I passed *by*. In the former 'tis before, and in the latter after the verb.

A preposition may be frequently known by adding a noun or pronoun in the objective case to it, and if it make good sense, 'tis a preposition. The separable prepositions are—above, below, about, around, after, before, against, among, amongst, at, behind, beneath, between, betwixt, beyond, beside, by, concerning, for, from, in, into, out of, of, on, over, to, through, unto, upon, under, with, within, without, &c. &c.

Many of the above are sometimes adverbs—as, My record is *above*: an adverb of place. She sits *above* him: a preposition set before the pronoun. She is weeping *below*: an adverb, &c. &c.

Some prepositions are also prefixed to words, and become a part of them; such are called inseparable: as, a, abide; be, bedeck; con, conjoin; mis, mistake: and many others—as, ante, anti, circum, co, contra, counter, dis, e, en, extra, intro, mis, meta, over, out, fore, op, per, pre, preter, peri, re, retro, se, sub, subter, super, syn, un, up, &c. &c.

Of Conjunctions.

A conjunction is a word that serves to conjoin or connect the several words or parts of a sentence, or sentences, together; and thereby shew their dependence on one another. There are several sorts of them—as,

1. *Copulative*, which connect the sentence, are, *and, also, and sometimes with.*

2. *Disjunctives*, which imply a relation of separation, are, *or, nor, either, neither, but, except, whether, whether or not, unless.*

3. *Illatives*, such as imply an inference, are, *therefore, wherefore, seeing, for as much.*

4. *Causal*, which express a cause, are, *for, because, so since, so that.*

5. *Concessives*, which imply concession or permission, are, *though, although, yet, albeit, notwithstanding.*

6. *Conditionals*, implying a condition, or doubt, are, *if provided, if indeed, if so be, if, &c. &c.*

* Some conjunctions are used in pairs, and answer to each other—as,

As, as—He is *as* good *as* great.

{ *As, so*—*As* is the father, *so* are the children.

{ *As* thou doest to others, *so* shall it be done to thee.

Although, yet—*Although* she is witty, *yet* she is not wise.

Whether, or—*Whether* is it he, *or* she that did it?

Either, or—*Either* he *or* she did it.

Neither, nor—*Neither* he *nor* she did it.

{ *So, that*—They are *so* poor, *that* they cannot live.

{ They are *so* proud, *that* they will not be taught.

Of Interjections.

Interjections are little imperfect words, which express some sudden emotion of the mind, and are thrown in between the parts of a sentence, without making any other alteration in it. There are as many kinds of them as there are ways of expressing the different emotions or passions of the mind.—

Those of admiration, are, Behold! lo! strange!—

Those of sorrow, are, Ah ! O ! oh ! alas !—Those of joyful salutation, are, Hail ! all hail !

Of Syntax.

Syntax is the proper construction, or right ordering of words in a sentence, or sentences. Syntax consists of *agreement*, and *government*. 1. Agreement, as when one word agrees with another, in person, number, gender, and case. 2. Government, when one word governs another, so as to cause it to be put in some special case or mode.

Sentences are either simple or compound. A simple sentence at least consists of an agent, and action ; as, *I weep, I write, he reads.*

The principal parts of a simple sentence are the agent, the attribute, and the object ; or, the nominative case, the verb, and the objective case ; as, *I love him.* *I*, is the agent, or the nominative case ; *love*, the attribute, or verb ; and *him*, is the object, or objective case.

A compound sentence consists of two, or more simple sentences, joined together by a conjunction ; as, *I weep for my follies, and hope-for forgiveness. John reads and studies, that he may gain wisdom.*

The chief Rules of Syntax are the following :

I.

The article *a*, or *an*, is put before nouns in the singular number only ; as, *a man, a tree.* *The*, is put before nouns, both of the singular and plural numbers ; as, *the men, the man, the trees.* Exception—The article *a* may be put before few, and great many, used as adjectives.

2. A

2.

A verb must agree with its noun, or nominative case, in number and person, as, I fear, thou fearest, he fears, we fear; John walks, the men laugh, &c.

The noun, or pronoun, which is the *doer*, is called the nominative case—(Though some grammarians call it the leading state; others, the agent: but these different terms have all the same meaning).

To find the nominative case, ask the question (when any thing is doing, or done) who? or which? or what? and the answer will be the nominative case; as, John reads; who reads, John? The wind blows; what blows? the wind, &c. &c. The nominative case generally stands before, and the objective after the verb, as, *I love him*.

N. B. Every verb, except in the infinitive mode, has a nominative case expressed or understood.—There can be no nominative case in a sentence, without a verb. The relative is the nominative to the verb, when no other nominative comes between it and the verb, as, the man *who* writes.

3.

If two nouns or pronouns precede a verb, with a conjunction copulative between them, though each be of the singular number, require a plural verb; as, he and she are very intimate: the King and Queen reign. A conjunction disjunctive has the contrary effect; as, he or she is wrong: neither he nor she understands the case.

4.

Those nouns which are called collective, or which signify many particulars under the singular form; as, congregation, flock, committee, &c. as the congregation

gation is, or are assembled. The flock is, or are large. The committee is, or are met. The verb which appears to agree best with the sense, of a singular or plural idea, should be taken.

5.

The relative pronouns must agree with their antecedents in gender, number, person, and case: who, which, and that, have each a relation to a noun, which noun is called the antecedent. As, "God who preserveth me, whose I am, and whom I serve." Here the relatives (who, whose, whom) in the nominative, possessive, and objective cases; relate to *God*, which is the antecedent. Who relates to persons, which, to things, and that, to persons and things. It is man (whom God hath endowed with reason) who is accountable for his actions; but beasts, which have not reason, are not accountable: *man* and *beasts* in the above sentence, are the antecedents to the relatives who, and which. The river that we crossed is broad—the horse that carried us is strong:—river and horse are the antecedents to *that*. Every relative must have an antecedent to which it refers. "What, sometimes includes both the antecedent and the relative; as, this is *what* he wanted:" that is, "The thing which he wanted." Personal pronouns also may be called relatives, and must agree with the substantives to which they relate.

6.

The pronominal adjectives, *this*, *that*, *these*, *those*, must agree with their substantives, or nouns, in number; as, this man, these men, that man, those men; this year, these twenty years, this kind, these kinds.

The

The distributive pronouns, *each, every, either*, agree with nouns, pronouns, and verbs, in the singular number only; as, each man, every man; either this or that man, &c. &c. “But he neither loves, nor either cares for him.” Note, *Each*, signifies both of them taken separately. *Either*, signifies the one, or the other of them, taken disjunctively.

7.

When two substantives, or nouns, come together, which belong to each other, the first is made the possessive (or genitive) case; as, Young’s works: the King’s reign: John Chub’s book, &c. &c. or, with the preposition *of* between them; as, the works of Young: the reign of the King: the book of John Chub.

Two substantives joined together, the first becomes an adjective, as, sea-coal; bread-corn; house-maid. Sometimes a substantive is added to explain another, as, King George; Matthew the Evangelist; Seneca the Philosopher.

8.

The conjunctions, *if, though, &c. &c.* implying a doubt, or contingency; take a plural verb to a singular noun, as, If she die, I cannot live; though he slay me, yet will I trust in him. The subjunctive form ought only to be used when a plain doubt is understood. The same mode should be continued, with which the sentence begins.

9.

The substantive-verb, *am*, has a nominative case after it; as, I am he: thou art he: it is thou: it was he: it is I. Except in the infinitive mode; as, I take it to be him.

10. If

10.

If a question be asked, the nominative case is placed after the principal verb, as, was it he? Or after the auxiliary, as, did he do it? The question depends on the order of the words.

A verb active governs the noun or pronoun which follows it, in the objective case, as, James conquers Henry. I love him; she despises them.

“In an imperative sentence, when a thing is commanded to be, to do, or to suffer; the nominative case follows the verb, or the auxiliary; as, Go, thou traitor; or, do thou go: Or, the auxiliary *let* with the objective case after it is used, as, let him go.”

11.

Prepositions always govern an objective case, or, require an objective case after them: as, of me; to her; by him; with them: &c. Note, the preposition is sometimes placed after the relative; as, The man whom I spake to: but it is much more elegant to place it before the relative, as, the man to whom I spake.

12.

When a nominative comes between a relative and a verb, the relative must be in the objective case; as, The man whom I love, and whom I trusted, is dying.

13.

When one verb follows, or depends upon another, the latter is put in the infinitive mode, with the preposition *to* before it; as, I love to walk: He hates to study, &c. Except the following verbs which have others after them without the preposition *to*; bid, dare, feel, hear, let, make, need, see: as, I bade him walk; he dares not ride; I feel it move; we heard

heard her knock ; we let him go ; he made us hear ; we need not go ; I see him move.

14.

The participle governs the same case as the verb, from which it is derived ; as, loving him, to have loved her.

15.

The participle with the article *the* before it, becomes a substantive, and governs the preposition *of* after it ; as, The oppressing of the poor, the gaining of riches by base means, and the loving of them, prove the destruction of the soul. The gaining of wisdom is good, &c. &c. It also frequently becomes a substantive without the article before it, as, Lazy persons are soon discouraged from *learning*.

N. B. The participle becomes an adjective when joined to a substantive, merely to denote its quality ; and admits of degrees of comparison, as, a finging-woman, a drinking-man ; a knowing-man, more knowing, most knowing man.

16.

When two nouns of different numbers are connected in a sentence by a verb, the verb agrees best with the nearest, as, " Nothing is wanting but riches."

I am the man who loves you.

17.

In a negative imperative sentence the adverbs *not*, *there*, must be placed in the following order, as, Go not, do not go, there was not a man, &c. &c.

N. B. Two negatives destroy each other, and are equal to an affirmative ; as, I will not have none ; is equal to ; I will have some.

The

The adverb is placed before adjectives; but frequently after the verb; as, a *very* wise man acts *prudently*. He is sufficiently rich. Also, after the objective case, as, he loves her tenderly: and between the auxiliary and the verb, as, I do abundantly love him. The adverbs having no government, their propriety chiefly depends upon properly placing them.

18.

Conjunctions copulate like cases, and the same mode, and time of verbs, as, he and she and I walked to the church. You and I love each other.

They blame him and thee and me, &c.

Note, Some conjunctions have other conjunctions answering to them in the subsequent member of the sentence: as,

| | | |
|----------|------------------------|--------------|
| As | } which is answered by | { as, or, so |
| Although | | { yet |
| Whether | | { or |
| Either | | { or |
| Neither | | { nor |
| So | | { that |

See the conjunctions where the pairs are exemplified.

19.

When *than* or *as* is used in comparing, the noun or pronoun which follows is governed by the verb, or preposition expressed or understood: to find the governing word, (if the sentence be not complete) express what is wanting in it, as, She loves him better than me, i. e. better than she loves me. She is more witty than I; i. e. than I am. I am as tall as she; i. e. as tall as she is. She expressed it well, but it was more elegantly expressed by Mary than

than her; i. e. than by her. More are with us than them; i. e. than with them.

He has as much finer sense than she has
As she has beauty more than he has

Thus by compleating the sentence it will be easy to discern how it is governed.

20.

The auxiliary verbs *do*, and *did*, should be used only when the sense requires it to express something emphatically; when we answer a question, command; &c. as, I *do* hear. She *does* love. The Lord *doth* love the righteous. This is a sort of doubly affirming the thing. But when it does not require such an emphasis, it is better to leave out the auxiliary, and say, I hear. She *loves*. The Lord *loveth* the righteous.

Shall is used in the first person barely to express the future action, or event; as, I *shall* walk; but in the second and third, it promises and commands; as, thou *shalt*, he *shall* walk. On the contrary, *will*, in the second and third persons, barely expresses the future action, or event; as thou *wilt*; he *will* walk: but in the first, it promises or threatens, as, I *will* reward; I *will* avenge.

“The auxiliary verb *can*, in the absolute form, signifies a present *power*: *may* a *right*: and *must* a *necessity* to do something that is not done: as, I *can*, *may*, or *must* write; and the conditional forms *could* and *might*, signify likewise, a power and right to do what is affirmed, but imply the intervention of some obstacle or impediment, that prevents its taking place; as, I *could*, or *might* write; i. e. if nothing hindered.”

Syntax.

Syntax,

With bad English breaking each rule.

N.B. *Some sentences in the following are good English.*

The Article.

1.

It has been a means to rouse many of them.—

“Ought it not to be a mean?”

“And I persecuted this way unto *the* death.”—The definite article is improperly used. It ought to be unto death.”

“God Almighty hath given reason to *a* man.—The article is superfluous, it ought to be to man. I have read an author of this taste that compared a ragged coin to *a* tattered colours.”

2.

A verb must agree with its noun or nominative case, person, &c. &c. There *is* a few of them very merry. Some people *thinks* they have but little reason for it. The arrows of death *flies* thick, so that none escape them. Kings *leaves* their crowns, and peasants their poverty. How *will* thou meet the mighty conqueror? There *is* not the least hopes of his recovery. I *trembles* at the thoughts of death. I *thinks* he loves to be flattered. “Thou great first cause, least understood—Who all my sense *confined*.” There *was* with him about five hundred men.

On what a slender thread *hangs* everlasting things!

N. B. *There can be no nominative case in a sentence without a verb. Every verb, except, &c. &c.* “Who instead of doing good, *they* are continually doing mischief.”

(*The*

(*The nominative THEY is superfluous, there being two to the verb*). “The Pharisees *they* are hypocrites, &c. &c.” “*Which rule if it had been observed.*” The pronoun *IT* is here the nominative case to the verb observed; and, *WHICH RULE is left by itself, a nominative case without a verb following it. It ought to be, “If this rule had been observed.”* The apostles who conversed with our Saviour, and saw his miracles, *THEY* had the testimony of their own senses for his divine authority. This rule, *IT* is often transgressed by those who pretend to be knowing.

3.

If two nouns, or pronouns precede a verb with a conjunction copulative between them; though each be of the singular number, require a plural verb, as, The King and Queen reign, &c. &c. A conjunction disjunctive, has a contrary effect, as, he or she is wrong, &c. &c.

James and John intends to come to the trial. The circumstance and evidence is against them. Their design and imprudence deserve censure. Love and hatred is very different in their nature. No good man harbour envy and malice. Evil surmising and a censorious tongue are hateful to God and man. Neither their defame nor applause affect me. He or she are wrong. Neither he nor she is to blame. A man may see a metaphor, or an allegory, as well as read them in a description.

4.

Those nouns which are called collective signifying many particulars under the singular form, &c. &c.

The kingdom of Ireland are overrun with Roman-catho-

catholicks: and Scotland have many in it. The English nation are likely to be infected with their poisonous principles. The flock are large. The congregation are gathering. "The whole world were at that time in expectation of a prince out of Judea." Never were any nation so infatuated.

5.

The relative pronouns, who, which, what, and that, must agree with their antecedents, &c. &c. Personal pronouns also may be called relatives, and must agree with the substantives to which they relate in gender, number, person, and case, as, The man who speaks: The river that he crossed: The horse which he rode, &c. &c.

The God which dwelleth in heaven, and that ruleth on earth, he to whom all must bow, and confess him Lord: his coming is at hand. At his coming the brute creatures who now groan in bondage will be delivered.

The whole creation whom God hath formed will acknowledge his appearance. Then will all those that set at nought his gracious counsels entreat the rocks and hills to hide them from his frown: The rocks and hills who melt at his appearance can afford them no shelter. The fruit of that forbidden tree whose mortal taste brought death.

6.

The pronominal adjectives; this, that, these, those, &c. &c. must agree with their substantives in number.

I have been seeking my right this twenty year. These kind of fruit is very pleasant. Those sort of authors scorn to take up with appearances. He is a friend to no interests but that of truth and virtue. I have not seen him this twelve months.

Note,

Note, "*I have MANY ACQUAINTANCE in the country.*" "*My NUMEROUS ACQUAINTANCE often visit me, &c. &c. This manner of writing is very common; but ought it not to be in the above sentences acquaintances? The same may be said of THIS MEANS.*"

Note, The distributive pronouns, *each, every, either,* agree in the singular number only.

"They shall rest in their beds each one walking in their uprightness." I do not think any one to blame for taking care of his health. Let each know in this their day, the things that make for their peace. "Let each esteem other better than themselves." And the King of Israel and Jehosaphat King of Judah, sat either of them on his throne clothed in their robes. And he delivered them into the hands of his servants, every drove by themselves. Nadab and Abihu, the sons of Aaron, took either of them their censor.—Where was a man of great stature, and had on every hand six fingers. So do ye from your heart forgive every one his brother their trespasses.

7.

When two substantives come together which belong to each other, the first is made the possessive (or genitive) case, as, Young's works, &c. &c.

John Chub his book. Liberty farce has been over acted. The Enthusiast prophesies fail: And poverty iron hand will soon bring them to their senses. Afa his heart was perfect with the Lord. Penelope her web. They told Haman to see whether Modecai his matters would stand. Queen Elizabeth her reign, some account glorious. The Lord's prayer. This we beg for Jesus Christ his sake.

8. *The*

8.

The conjunctions if, though, &c. implying doubt, or contingency, take a plural verb to a singular noun: The same mode, &c. &c.

Though he slays me, yet will I put my trust in him. If he is there alone, you may inform him of it; if there be any with him be silent.

If money saves him, it will be well bestowed, though thousands go to spare his life. If he dies, though he die well, it will be a heavy stroke.

“Though heaven’s king ride on thy wings, and thou with thy compeers, used to the yoke, drawest his triumphant wheels,” &c. &c. If there be discretion all may be well: if there is not, the consequence may be fatal.

Note, The same conjunction governing both the indicative, and the subjunctive mode, in the same sentence, is a great impropriety: though many authors are guilty of it.

9.

The substantive-verb AM governs a nominative case, as, I am he; It is thou. Except in the infinitive mode; as, I took it to be him.

Whom do men say that I am? Who am I, do men say? It was me, whom you saw. I am him, you sought for. It is him who must be accountable. Who is there? It is me. It was her, and not me who did it. Ye are them who boast of your parts. It is I who speak to you.

10.

When a question is asked, the nominative case is placed after the principal verb; or, after the auxiliary, &c.

“ Did

“Did he not *fear* the Lord, and *besought* the Lord.”

Note, “*Here the interrogative, and explicative terms are confounded.*”

A *verb active* governs the noun or pronoun which follows it in the *objective case*, as, *I love him, &c. &c.*

Vain follies I despise ye. I cannot see he and she starve. I prefer he who is so diligent. I despise she who has no ornaments but a fine skin, and gaudy apparel.

In an imperative sentence, when a thing is commanded to be, to do, or to suffer. Or the auxiliary let, &c. &c.

“For ever in this humble cell, Let thee and I my fair one dwell.” Let he be punished. Let him and she return with me.

II.

Prepositions always govern an objective case.

Who is this for? Who did he leave it with? Do you know who this book belongs to? It rests between they two. On whom can we fix to do it? The punishment ought to fall on he who deserves it. She does good to whosoever she can. “But now saith the Lord, be it far from me, for they that honour me I will honour.” Who servest thou under?

Note, *The preposition is often improperly used.* As, He was accused *for* betraying the trust reposed *into* him.

I congratulate you *to* your late success. I hope no consideration will ever make me swerve *out of* the paths of innocence and virtue. You have bestowed your favours *to* a very deserving person. I never saw a person who was a more strict observer *after* modes and ceremonies.

12.

When a nominative comes between a relative and a verb, the relative must be in the objective case; as, the man whom I love, &c.

Who do you hear speak? Whom did you challenge? Those who he thought trusty had the favour: He whom you love, who you feed, and who you so much trust; goes about like an evil defamer to injure you! Do you know who he was talking to yesterday? Whosoever he dislikes, he blackens them. Who do you think I saw the other day? I saw him who thou serveest very handsomely. It is of great importance who you take to be your teachers.

13.

When one verb follows, or depends upon another, the latter is put in the infinitive mode, with the preposition TO before it; as, I love to walk. Except the following verbs, which have others after them, without the preposition TO: Bid, dare, feel, hear, let, make, need, see; as, I bade him walk; he dares not ride, &c.

I love much trouble her; she fears meet me; it will be difficult restrain her.

I dare not to prevent her; I shall make her to tremble; I saw her to make forward; I have need to stop her; I cannot see her do it; I heard her to speak rashly; I feel it to move me; it is very much to be lamented that we see so many to make so little conscience of sin; he dare not to do it; you ought not to walk abroad to-day.

14.

The participle governs the same case as the verb, from which it is derived; as, I am quite mistaking you; I was mistaken by you.

In

In loving he, you do well; you would have been wicked to hate they; I am mistaken in the subject; I am mistaking she.

15.

The present participle, with the article THE before it, becomes a substantive, and governs the preposition OF after it; as, the loving of our friends is just, &c. &c.

The oppressing the poor; gaining of riches by unjust means, and the loving them, prove the damning of the soul.

Gaining of money is accounted good; but the gaining wisdom is better; and the gaining religion is the best of all.

He was sent to prepare the way of our Saviour, by preaching of repentance.

His memory was perpetuated by the building a church to his name.

He takes pleasure in obliging of those who have displeased him.

16.

When two nouns of different numbers are connected with a verb, in a sentence, the verb agrees best with the nearest of them; as, nothing is wanting there but charms, &c.

I am the man who love you, and dare tell you your faults; riches is often a snare to men; thou art the person who told'st the secret to me.

17.

In a negative imperative sentence the adverb, &c. Two negatives destroy each other: as,

I will not have none. "Nor let no comforter delight mine ears." "She cannot love nor take

no shape, nor prospect of affection." "Nor did they not perceive the evil plight in which they were, or the fierce pangs not feel."

The adverb is placed before the adjective to qualify its meaning; as, some men are exceedingly kind, &c. &c. It is also frequently placed after the verb, as, a wise man acts prudently, &c. &c. Adjectives are often used improperly as adverbs; as, It is exceeding cold: it is extreme good: she was marvellous fine: she behaves conformable to her rank: he told me express it was so: I cannot think so mean of him: he acted agreeable to his word: such examples are extraordinary rare: she acts suitable to her taste.

Dr. *Lowth* mentions many examples of the like errors; as, "Indifferent honest; extreme elaborate; marvellous worthy to be praised; excellent well; the assertions of this author are easier detected." "Homer describes this river agreeable to the vulgar reading." "We should live soberly, righteously, and godly in this present world."

18.

Conjunctions copulate like cases, and the same mode and time of verbs; as,

He and she and I walked to the church, &c. &c.

Some conjunctions have others answering to them.

I and thou and him must take our trials. He and her will judge of the case. Them and we cannot both be in the right. The matter rests between him and I. Him and she are against us.

Errors in pairing the conjunctions.

He is so good as great. As is the father the children are. As thou dost to others, it shall be done to thee.

thee. Although thou fly from justice, but it shall overtake thee. Neither he or she is to blame. They are so poor, as they cannot live. "A satirist is a dangerous man, he will not spare his best friend, so as he can but make himself merry." These things he delivered so submissively as ever he could. Is it so, as there is not a wise man among you? No errors are so trivial, but they deserve mending.

19.

When THAN, or AS, is used in comparing, the noun or pronoun which follows, is governed by the verb, or preposition, &c. &c.

You are more learned than me, but not so much as him. He suffers more than thee, but not so much as us. She is stronger than him to bear it, yea she is stronger than them both. I may as lawfully possess it, as them that do. She got a greater share of it than him. You are much older than her.

"A stone is heavy, and the sand weighty, but a fool's wrath is heavier than them both." Prov. xxvii. 3.

"If the King give us leave, you or I may as lawfully preach, as them that do."

"The sun upon the calmest sea,

"Appears not half so bright as thee."

Some general Observations.

Be particularly cautious of confounding the mode, time, and person of verbs; and see that there be always a perfect agreement between the noun and the verb.

Did he not court her favour? and besought her to
C 2 consent.

consent. Does she not deceive? and gives him reason to repent.

(Here the interrogative and explicative forms are confounded).

They have found the prize, and were overwhelmed with it. All pronounce him great, and thought him to be so: as he moved along, the acclamations of the people make the earth resound. Were he alive now, he would have eclipsed the most shining characters!

“What wilt thou that I should do unto thee?—Lord, that I *might* receive my sight.”

“If by any means I *might* attain to the resurrection of the dead.”

“On the morrow, because he *would have known* the certainty wherefore he was accused.”

I *see* a man *yesterday* in great distress.

(In the above, the times of the actions are confounded; the past time with the present, and also the future).

Dr. *Lowth* observes, “It is not easy to give particular rules for the management of the modes and times of the verbs, with respect to one another. The shortest and best rule that can be given is this:—To observe what the time and sense necessarily require.—So in these lines:

“Some who the depths of eloquence have found,
“In that unnavigable stream were drown’d.”

“The event mentioned in the first line is prior in time to that mentioned in the second. The first event is mentioned in the present perfect time; it is present and completed: they *have* (*now*) found the depths of eloquence. The second event is expressed in the past indefinite time; it is past and gone, but when it happened is uncertain: *they were* drown-
ed.

ed. The last mentioned event is subsequent to the first: but how can the past time be subsequent to the present? It ought, therefore, to be in the second line, *are*, or *have been drown'd*, in the present indefinite, or perfect; which is consistent with the present perfect time, in the first line: or, in the first line, *had found*, in the past perfect: which would be consistent with the past indefinite in the second line."

"I thought to have written last week, is a common phrase: the infinitive being in the past time, as well as the verb, which it follows. But is certainly vicious; for, how long soever it now is since I thought to write, was then present to me, and must still be considered as present, when I bring back that time, and the thoughts of it. It ought to be, therefore, I thought to write last week."

In many authors, the person of the pronoun, and the verb which relates to it, are confounded; as in the following lines from *Pope* and *Swift*:

"*Thou* great first Cause, least understood,

"Who all my sense *confine'd*,

"To know but this, that *Thou* art good,

"And that myself am blind.

"Yet *gave* me in this dark estate," &c. &c.

It ought to be *confinedst*, or *didst confine*: *gavest*, or *didst give*, &c. &c. in the second person.

POPE.

"O *Thou* supreme! high thron'd all height above;

"O great Pelasgie, Dodonean Jove!

"Who, 'midst surrounding frosts, and vapours
chill,

"*Preside* on bleak Dodona's vocal hill."

POPE.

"Nor

"Nor thou, Lord *Arthur*, shalt escape :
 "To thee I often call'd in vain,
 "Against that assassin in crape,
 "Yet *thou* could'st tamely see me slain,
 "Nor when I felt the dreadful blow,
 "Or *chid* the Dean, or *pinch'd* thy spouse."

SWIFT.

Dr. Lowth's remarks.

Example of Grammatical Resolution.

MOSES' SONG.

1. I will sing unto the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea.

2. The Lord is my strength and song, and he is become my salvation: he is my God, and I will prepare him an habitation, my father's God, and I will exalt him.

3. The Lord is a man of war: the Lord is his name.

4. Pharaoh's chariots and his host hath he cast into the sea; his chosen captains also are drowned in the Red-sea.

5. The depths have covered them: they sank into the bottom as a stone.

6. Thy right hand, O Lord, is become glorious in power: thy right hand, O Lord, hath dashed in pieces the enemy.

7. And in the greatness of thine excellency thou hast overthrown them that rose up against thee: thou sentest forth thy wrath which consumed them as stubble.

8. And

8. And with the blast of thy nostrils the waters were gathered together : the floods stood upright as an heap, and the depths were congealed in the heart of the sea.

9. The enemy said, I will pursue, I will overtake, I will divide the spoil : my lust shall be satisfied upon them ; I will draw my sword, mine hand shall destroy them.

10. Thou didst blow with thy wind, the sea covered them : they sank as lead in the mighty waters.

11. Who is like unto thee, O Lord, among the gods ? Who is like thee, glorious in holiness, fearful in praises, doing wonders ?

12. Thou stretchedst out thy right hand, the earth swallowed them.

13. Thou in thy mercy hast led forth the people which thou hast redeemed : thou hast guided them in thy strength unto thy holy habitation.

14. The people shall hear, and be afraid : sorrow shall take hold on the inhabitants of Palestina.

15. Then the dukes of Edon shall be amazed, the mighty men of Moab, trembling shall take hold upon them : all the inhabitants of Canaan shall melt away.

16. Fear and dread shall fall upon them : by the greatness of thine arm they shall be as still as a stone : till thy people pass over, O Lord, till the people pass over, which thou hast purchased.

17. Thou shalt bring them in, and plant them in the mountain of thine inheritance, in the place, O Lord, which thou hast made for thee to dwell in : in the sanctuary, O Lord, which thy hands have established.

18. The Lord shall reign for ever and ever.

19. For the horse of Pharaoh went in with his chariots

chariots, and with his horsemen into the sea ; and the Lord brought again the waters of the sea upon them : but the children of Israel went on dry land in the midst of the sea.

VER. 1. *I*, pronoun, first person, nominative case ; *will*, auxiliary verb ; *sing*, verb ; *unto*, preposition ; *the*, article ; *Lord*, noun ; *for*, preposition ; *he*, pronoun, nominative case ; *bath triumphed*, auxiliary and verb neuter, perfect time ; *gloriously*, adverb ; *the*, article ; *horse*, noun ; *and*, conjunction copulative ; *his*, pronoun, third person ; *rider*, noun ; *bath*, aux. verb, third person : *he*, pronoun, third person, nom. case ; *thrown*, participle ; *into*, preposition ; *the*, article ; *sea*, noun.

VER. 2. *The Lord*, as before ; *is*, substantive-verb, third person ; *my*, pronoun ; *strength*, noun ; *and*, conjunction ; *song*, noun ; *and he is*, as before ; *become*, verb ; *my salvation*, noun.

VER. 4. *Pharaoh's chariots*, noun, genitive case ; *and*, conjunction ; *his*, pronoun ; *host*, noun ; *bath*, verb ; *he*, pronoun ; *cast*, verb ; *into*, preposition ; *the sea*, noun ; *his*, pronoun ; *chosen captains*, adjective and noun ; *also*, conjunction ; *are*, verb ; *drowned*, verb ; *in*, preposition ; *the Red-sea*, noun and adjective.

VER. 5. *The*, article ; *depths*, noun ; *have*, aux. verb ; *covered*, verb ; *them*, pronoun, objective case ; *they*, pronoun ; *sank*, verb ; *into*, preposition ; *the bottom*, noun ; *as*, conjunction ; *a*, article ; *stone*, noun.

VER. 9. *The*, article ; *enemy*, noun ; *said*, verb ; *I*, pronoun, nom. case ; *will pursue*, verb ; *I will overtake*, verb ; *I will divide*, verb ; *the spoil*, noun ; *my*, pronoun ; *lust*, noun ; *shall be satisfied*, verb, indicative

dicative mode, future time; *upon*, preposition; *them*, pronoun, objective case; I will *draw*, verb; *my sword*, noun; *mine*, pronoun; *hand*, noun; shall *destroy*, verb; *them*.

10. *Thou*, pronoun, second person nominative case; *didst*, auxiliary verb; *blow*, verb; *with*, preposition; *thy*, pronoun; *wind*, noun; the *sea*, noun; *covered*, verb; *them*; *they*, pronoun, nominative case; *sank*, verb; *as*, conjunction; *lead*, noun; *in*, preposition; the *mighty*, adjective; *waters*, noun.

11. *Who?* interrogative pronoun; *is*, verb; *like*, adverb; *thee*, pronoun, objective case; *O*, interjection; *Lord*, noun; *among*, preposition; the *gods*, noun; who is like thee? (as above); *glorious*, adjective; *in*, preposition; *holiness*, noun; *fearful*, adjective; *in*, preposition; *praises*, noun; *doing*, active participle; *wonders*, noun.

12. *Thou*, pronoun; *stretchedst*, verb; *out*, adverb; *thy*, pronoun; *right hand*, adjective and noun; the *earth*, noun; *swallowed*, verb; *them*.

14. The *people*, noun; shall *hear*, verb; *and*, conjunction; be *afraid*, verb; *sorrow*, noun; shall *take hold*, verb; *on*, preposition; the *inhabitants*, noun; *of*, preposition; *Palestina*, noun.

15. *Then*, adverb; the *dukes*, noun; *of*, preposition; *Edon*, noun; shall be *amazed*, verb; the *mighty*, adjective; *men*, noun; *of Moab*, noun; *trembling*, active participle; shall *take hold*, verb; *upon*, preposition; *them*; *all*, adjective; the *inhabitants*, noun; *of Cannan*, noun; shall *melt*, verb; *away*, adverb.

16. *Fear*, noun; *and*, conjunction; *dread*, noun; shall *fall*, verb; *upon*, preposition; *them*, *by*, preposition; the *greatness*, noun; *of thine*, pronoun; *arm*, noun;

noun; they shall be *as*, conjunction; *still*, adjective; *as*, conjunction; *a*, article; *stone*, noun; *'till*, adverb; thy people *pass*, verb; *over*, adverb; O Lord, *'till*, adverb; thy people pass over; *which*, pronoun; thou *hast*, verb aux.; *purchased*, verb.

18. The Lord shall *reign*, verb; *for*, preposition; *ever*, adverb; and ever.

2 PETER, iii. 10. "But the day of the Lord will come as a thief in the night; in the which the heavens shall pass away with a great noise; and the elements shall melt with fervent heat; the earth also, and the works that are therein, shall be burnt up."

But, disjunctive conjunction; *the*, article; *day*, noun; *of*, preposition; the Lord *will*, auxiliary verb; *come*, verb; *as*, conjunction; a *thief*, noun; *in*, preposition; the *night*, noun; *in*, preposition; the *which*, pronoun; the *heavens*, noun; *shall*, auxiliary verb; *pass*, verb; *away*, adverb; *with*, preposition; a *great*, adjective; *noise*, noun; and the *elements*, noun; shall *melt*, verb; *with*, preposition; *fervent*, adjective; *heat*, noun; the *earth*, noun; *also*, conjunction; and the *works*, noun; *that*, pronoun; *are*, verb; *therein*, adverb; shall be *burnt*, verb; *up*, adverb.

REV. xxii. 12. "And behold I come quickly, and my reward is with me, to give every man according as his work shall be."

And *behold*, interjection; *I*, pronoun; *come*, verb; *quickly*, adverb; and my *reward*, noun; *is*, verb; *with*,

with, preposition ; *me*, pronoun, objective case ; *to give*, verb, infinitive mode ; *every man*, pronoun and noun ; *according*, adjective ; *as*, conjunction ; *his*, pronoun ; *work*, noun ; *shall be*, verb.

“ When, thou, O Lord, shalt stand disclos’d,
 “ In majesty severe,
 “ And sit in judgment on my soul ;
 “ Oh ! how shall I appear ? ”

When, adverb ; *thou*, O Lord, shalt *stand*, verb ; *disclos’d*, participle ; *in*, preposition ; *majesty severe*, noun and adjective ; and *sit*, verb ; *in*, preposition ; *judgment*, noun ; *on*, preposition ; *my soul* ; *oh !* interjection ; *how*, adverb ; *shall I*, pronoun ; *appear*, verb.

“ When I my last exit shall make,
 “ (Escaping from time in my flight) ;
 “ My soul in eternity ’wake,
 “ Amaz’d, and as active as light !
 “ Shall I with the heav’nly host,
 “ In glory and happiness dwell ?
 “ Or, wreck’d on the horrible coast,
 “ Sink down to the regions of hell ! ”

When, adverb ; *I my last*, adverb ; *exit*, noun ; shall make, *escaping*, participle ; *from*, preposition ; *time in my flight*, noun ; *my soul*, noun ; *in eternity*, noun ; *’wake*, verb ; *amaz’d*, verb ; and *as*, conjunction ; *active*, adjective ; *as light*, noun ; shall I with the *heavenly*, adjective ; *host*, noun ; *in glory*, noun ;

noun; and *happiness*, noun; *dwelt*? verb; *or*, conjunction; *wreck'd*, verb; on the *horrible*, adjective; *coast*, noun; *sink*, verb; *down*, adverb; to the *regions*, noun; of *hell*? noun.

PUNCTUATION.

Punctuation or pointing, is the art of distinguishing in writing, by certain marks, the pauses, or stops in a sentence.

Authors greatly differ in their manner of pointing. No precise rules can be given for it, which will hold without exception in all cases: so that much must be left to the judgment and taste of the writer. The points used in writing are the following.

| | | | | |
|---------------|---|----------------|---|---|
| The Period | } | is thus marked | { | : |
| The Colon | | | | : |
| The Semicolon | | | | ; |
| The Comma | | | | , |

“The period is a pause in duration double to that of the colon: the colon is double to that of the semicolon; and the semicolon is double to that of the comma. So that they bear the same proportion to each other as the semibreve, the minims, the crotchets, and quavers in music.”

Commas are generally used to complete an sentence, by placing them after each imperfect phrase, as, “Religion, strictly speaking, means that worship which men from a sense of duty, pay to that Being, unto whom they owe their own existence, with all those blessings and benefits which attend it.”

Words

Words set in opposition are marked by a comma, as, What a contrast is an hypocrite! a saint, a sinner; a flatterer, a backbiter; an egotist, a demearer; humble, proud; liberal, covetous; angelic, devilish; heavenly, earthly; all things, any thing, or nothing as may best suit his present purpose.

Sometimes emphatical words in a sentence have a comma after them; as, "Sense, moderation, and sweetness, are essential to a polite philosopher."

A particle, and also a relative have sometimes been distinguished in a sentence by commas; as, "Let us suppose, *then*, the daughter of an universal monarch, *who*, for her exquisite beauty, surpasses her whole sex; *who*, in the admirable virtues of her mind, excels all that ever were, or ever will be. Let us farther suppose, that a husband, suitable to this incomparable lady, has been diligently sought for, and is at length found; who in ardour of passion, exceeds whatever hath been said of the most extravagant lover." St. CHRYSOSTOM.

"The soul of a Bishop, *therefore*, ought, by all means to shine out so illustriously with the beams of virtue and goodness, as at once to delight the eye and affect the heart of the spectators." St. CHRYSOSTOM.

A *semicolon* is placed after any member of a sentence, that requires a greater pause than a comma; yet the sentence not being complete, is followed by something connected with it, as, What is the food by which our passions are indulged? Vanity is fed by praise and honour; Pride, by power and authority; Envy, by the fame of others; Avarice, by riches; Incontinence, by high feeding and female conversation. St. CHRYSOSTOM.

"That

"That true politeness we can only call,
 "Which looks like Jones' fabric at Whitehall;
 "Where just proportion we with pleasure see;
 "Tho' built by rule, yet from all stiffness free;
 "Tho' grand, yet plain; magnificent, not fine;
 "The ornaments adorning the design."

P. PHILOSOPHER.

A *Colon* is placed after a member of a sentence, which, of itself, would make a complete sentence, yet is followed by an additional part, making a more full and perfect sense: as, "Dermid and Oscur were one: they reaped the battle together. Their friendship was strong as their steel: and death walked between them to the field. Their swords were stained with the blood of the valiant: warriors fainted at their names. They killed mighty Dargo in the field: Dargo before invincible. His daughter was fair as the morn; mild as the beam of night. Her eyes, like two stars in a shower: her breath the gale of spring: her breasts, as the new-fallen snow floating on the moving heath. The warriors saw her and loved: their souls were fixed on the maid: each loved her as his fame: each must possess her or die. But her soul was fixed on Oscur: my son was the youth of her love. She forgot the blood of her father; and loved the hand that slew him."

Sometimes a sentence is complete without any mark but a *period* at the end; as, "Such Fingal! were thy words; but thy words I hear no more. Sightless I sit by thy tomb. I hear the wind in the wood; but no more I hear my friends. The cry of the hunter is over. The voice of the war is ceased." No more shall I behold my friend. Death has drawn
the

the separating curtain. Eternity shall give me back my friend.

A variety of specimens will follow, from the most approved of authors on Punctuation, Emphasis, and the art of reading and speaking.

The marks which denote a different modulation of the voice are

| | | | |
|-------------------|---------------|---|-----|
| The Interrogation | } thus marked | { | ? |
| The Exclamation | | | ! |
| The Parenthesis | | | () |
| And the Pause | | | — |

The *Interrogation* point, is set where a question is asked : the emphasis being on the questioning word, requires the emphatic force, though it be the last in the sentence.

The length of time to stop at it, is uncertain ; sometimes the length of a colon, and sometimes that of a period : as, Are my desires unknown to thee ? Is there a thought in my heart concealed from thee ? Is there any place exempt from thy presence ? When thou shalt be my judge, shall I escape vengeance ?

The *Exclamation* point is set after a word, or, sentence expressive of wonder : as, “ Oh, time ! time ! it is fit thou shouldst thus strike thy murderer to the heart. How art thou fled for ever ! a month ! oh, for a single week ! I ask not for years : though an age were too little for the much I have to do ! ”

“ My principles have poisoned my friend ; my extravagance has beggared my boy ; my unkindness has murdered my wife ! And is there another hell ? Oh ! thou blasphemed, yet most indulgent, Lord God !

God! Hell itself is a refuge, if it hide me from thy frown."

"When thy vengeance awakes (cover me, O ye mountains!) when thy vengeance awakes—oh! mercy! mercy! mercy!—Thou mighty to save! oh! have mercy upon me!" Dr. YOUNG.

This figure expresses the vehemence, and breaking out of any of the passions.

The matter contained in a parenthesis is to be pronounced with a lower voice, and quicker than the rest; there may be a short stop at the beginning and end, that the hearer may perceive where the strain of the discourse breaks off (it is intended to throw light upon the subject, though it may be separated from it) as, "They run voluntarily into folly, as men into the dark, that they may sin without a blush; framing a lie (which is the common case) for their apology."

Pauses chiefly occur in meditation, doubt, or confusion: No exact time can be fixed for them, but they ought to be made longer or shorter according to the importance of the subject; and in most, especially passages of reflection, the voice should have a tone of continuance. When the subject is of great weight (as in the following lines of Shakespear) they should be of considerable duration, perhaps about a period and half to each.

"It must be by his death: and for my part
I know no personal cause to spurn at him,
But for the general.—He would be crown'd.—
How that might change his nature—there's the
question.—

It is the bright day that brings forth the adder;
And that craves wary walking: Crown him—that—
And

And then I grant we put a sting in him,
Which at his will he may do danger with."

Or these lines from the same author.

To be—or not to be—that is the question—
Whether 'tis nobler in the mind to bear
The stings and arrows of outrageous fortune;
Or to take arms against a host of troubles,
And by opposing end them.——To die—to sleep—
No more;—and by that sleep to say we end
'The heart-ach, and the thousand natural shocks
That flesh is heir to—'tis a consummation
Devoutly to be wish'd.——To die—to sleep—
To sleep!—perchance to dream:—A startling
thought——

For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil
Must give us pause.——"

The pauses which follow are of shorter duration than the former.

While I contemplate the grandeur of man, I feel his weakness:—in mind and body I feel his infirmities.—Pain, this instant stops my pen—stops it short of what I had proposed to say.—It bids me, take, while I may, my leave of him I love.——I take a solemn, because, perhaps a final leave. O thou the last, the strongest hold that earth has on me! my friend in *Jesus Christ*! my companion for eternity!—though so far remote, I take thee to my heart. Souls suffer no separation from obstruction of matter, or distance of place; oceans may roll between us, and climates interpose in vain. The whole material creation is no bar to the winged mind. Farewell.—Through boundless ages fare thou well.—YOUNG.

Observations

Observations and Directions in the use and propriety of Stops and Pauses, from W. Sheridan and others.

Stoping, like spelling, has, at different periods of time, and by different persons been considered, in a great measure as arbitrary, and has had its different fashions, nor are there at this day, any sure general rules established, for the practice of that art. It is evident, that to mark the stops properly in writing, every perceptible cessation of sound in the voice, ought to have a mark. The only general rule by which pauses can be regulated properly, has been either unknown, or not attended to: which is, that pauses for the most part, depend on emphasis.

Words are sufficiently distinguished from each other, by accent, but to point out their meaning when united in sentences, emphasis, and pauses are necessary. That there may be no mistake to which emphasis the words belong, at the end of every member of a sentence, there ought to be a perceptible pause: unless such a pause be made at the last word, belonging to the former emphatic one, we shall not be able to know at all times, whether the intermediate words, between two emphatic ones, belong to the former, or the latter; which must breed a perpetual confusion in the sense. Through the want of a proper stop of this sort, there is a passage in the play of Macbeth, which, as it hath been usually spoken on the stage, and read by most people, is downright nonsense; I mean an expression of Macbeth's after he had committed the murder, where he says,

Will

Will all great Neptune's ocean, wash this blood
Clean from my hand? No—these my hands will
rather

The multitudinous sea incarnardine,
Making the green one—red.

Now the last line pronounced in that manner, calling the sea the *green one*, makes flat nonsense of it. But if the pause be made in the proper place, as thus: Making the green—one red; here is a most sublime idea conveyed, that his hands dipped into the sea would change the colour of the whole ocean into *one entire red.*”

SHERIDAN.

“*Abbé Batteux* observes, that from the necessity we lie under of frequently fetching breath, we first begin to perceive the use and expedience of pauses in discourse.

In regard to the distance at which these pauses are to be placed, he says, that in poetry it is to be determined according to the laws of taste. And that in prose we ought to follow the same rule.

The pauses of respiration and those of the mind may be distinguished by the punctuation; although those of the objects, when they do not fall in with those of the mind, cannot be distinguished by any sensible mark in writing; nor yet in pronunciation, but by a particular tone or inflection of the voice, or certain hardly perceptible breaks, which are directed by taste; or by a clear and distinct manner natural to the person who is speaking.”

Stops and Pauses.

“The objects of discourse, should be all represented distinct and without confusion; and consequently

quently require to be separated by some kind of interval.

There are three operations of the mind; idea, judgment, and reasoning. Each of these terminated by a pause. When the mind confines itself to an idea, there is a pause after this idea. When it would form a judgment, there is likewise a pause after this judgment. Lastly, there is another pause after reasoning. The judgment when complex, every reasoning, in general, has its half pauses and quarter pauses, which are distinguished by the punctuation.

For Example.

“ This young plant, thus watered with the dews of heaven, was not long without bringing forth fruit.”

There is a pause for the object after plant, and another after long; there is one for the respiration after heaven, and, lastly, another for the mind after fruit. At length these three pauses all fall into one another at the full stop, where the succession of objects finishes, the respiration remains free, and the mind is at the end of its career.”

“ In every part, or parts of a sentence, there are elevation and depression of the voice, which never absolutely repose but at the conclusion of a period, all other respirations being of continuance.”

“ Whoever has a mind to read any piece correctly, must stop according to this rule. Let him first find out and mark each emphatic word; then let him examine what words belong to that emphatic one, and at the least of those let him place a comma, or such other stop as the sense requires. The tones appertaining to these pauses, and the time taken up in them, must be left to his own judgment; and his best rule will be to reflect what tones he would use, and what

what time he would suspend his voice, were he to speak them as his own immediate sentiments."

SHERIDAN.

The Use of Stops in reading and speaking.

Stops and cadences are a most essential point of consideration, and cannot be better set forth than in the following remarks of a French author. "It is necessary for us, says he, to respire from time to time, but the voice does not repose equally at the conclusion of every sense: in a sentence of considerable length we respire at every comma; but this short pause is made in such a manner as to show, by the tone of continuance, that we are to go farther, the ear remaining unsatisfied, because the pronunciation continues suspended till the sentence is completely finished. The colon and semicolon are marks of more considerable respiration, yet still leave the judgment in suspense till the period unfolds the whole, and calls for a concluding cadence."

The pauses are governed by the sense, connexion, and effect of what is spoken. The construction sometimes requires a point where a pause would be unnatural: and it is frequently proper to pause where none of the ordinary marks can be affixed, particularly where any very remarkable exertion, or change of voice is necessary."

"Every member of a sentence contains some idea of
"more or less importance to the drift of the whole,
"there ought to be a sufficient pause at the end of
"each member, to give time for each idea to make
"its due impression on the mind; and the proportion
"of time in the pause, should be regulated by the
"importance of each idea, or by the closer or more
"remote

“ remote connexion which it has with the main ob-
 “ ject of the sentence. If there be any proposition
 “ or sentiment which the speaker would enforce more
 “ strongly than the rest, he may either precede it by
 “ a longer pause than usual, which will rouse atten-
 “ tion, and give it more weight when it is delivered,
 “ or he may make a longer pause after it is closed,
 “ which will give time to the mind to ruminate upon
 “ it, and let it sink deep into it by reflection; or, ac-
 “ cording to the importance of the point, he may do
 “ both. He may go farther still, and make a pause
 “ before some emphatical word, where neither the
 “ sense nor common usage would admit of any; and
 “ thus, on proper occasions, may produce a very
 “ powerful effect.”

On Reading and Speaking.

To read with propriety, distinctness is essentially
 necessary; and this depends on a just and clear arti-
 culation of the letters, and on connecting the words
 properly together, according to the construction and
 meaning of what is spoken. Care should be taken
 to sound the vowels with sufficient fulness; to give
 the consonants a smart lively utterance; and to pause
 at the proper words, as long as the sense and nature
 of the subject will admit. Take care to open your
 teeth when you read or speak, and articulate every
 word distinctly; which last cannot be done, without
 sounding the final letter. But above all, study to
 vary your voice according to the subject, and avoid
 monotony. When the sense will permit it, the voice
 should swell and rise gradually towards the conclusion
 of a sentence, and finish it at last with an easy and
 graceful cadence. It is by no means, however, to be
 understood

understood, that the voice is always to fall at the end of a sentence : the contrary is often the case.

“ The art of reading consists in delivering written language with *propriety*, *force*, and *elegance*. Where (as in speaking) the *emphasis*, the *pauses*, and *significant cadences*, are determined by the meaning of what is before us : where, all the signs of the emotions are, in quality, the same, as they would flow spontaneously from nature : where, the emphasis of force, ornamental cadences, the quantity of the above-named variations from natural speech ; are directed by taste and custom : and, where, affectation of every kind is to be dreaded as the greatest blemish : where ease, genuine grace, and proper pathos ; suit the subject on every occasion.”

Pronunciation.

The pronunciation must be clear, to which two things will contribute : first, the right articulation of every syllable : for, sometimes some are suppressed, whilst others are but lightly touched upon : but the most common fault is, the not dwelling long enough upon the last syllables, and letting the voice fall at the end of the periods. As it is necessary to express every word, nothing is more disagreeable than a slow and drawling pronunciation.

The second observation is, to know how to sustain and suspend the voice, by the different rests and pauses, which enter into the same period.

The cadence, the ear, and even the breath, require different rests, in which all the harmony of pronunciation consists.

An ornamented pronunciation is that, which is assisted with an happy organ, an easy, loud, flexible, firm,

firm, durable, clear, sonorous, mild, and piercing voice: for, there is a voice made for the ear; not so much by its compass, as by a facility of being managed at will, susceptible of every sound, from the strongest to the softest, from the highest to the lowest; like an instrument well strung, which gives the sound the hand directs it to express. Besides this, a great force of breath is required, and lungs capable of holding out through the longest periods, and of dwelling upon them.

We do not make ourselves understood by violent and great pains, but by a clear and distinct pronunciation; and the principal skill is shown in artfully managing the different fallies of the voice, in beginning with a tone that may be raised or depressed without difficulty or constraint; and in so governing the voice, that it may be fully exerted in such passages, where the discourse requires great force and vehemence; and principally in studying and copying nature in every thing.

The whole beauty of pronunciation lies in the union of two qualities, to all outward appearance opposite and inconsistent: *equality* and *variety*: by the first the orator sustains his voice, and governs the rise and fall of it by fixed rules, which hinder him from being high and low as by chance, without observing any order of proportion: by the second, he avoids one of the most considerable faults in pronunciation, I mean, a tedious continuance in one and the same tone; and on the other hand, he diffuses through it an agreeable variety, which awakens, raises, and charms his audience; herein resembling the painters, who by a vast number of shadows and colourings, almost imperceptible, and a happy mixture of the light and shade, know how to set off their pictures

tures, and give them the just proportion which every part demands."

"There is not an act of the mind (says Mr. *Sheridan*) an exertion of the fancy, or an emotion of the heart, which has not its peculiar tone, or note of the voice, by which it is to be expressed; all suited in the exactest proportion, to the several degrees of internal feeling. It is in the proper use of these tones, chiefly, that the life, spirit, grace, and harmony of delivery consist; and the reason that this is so rarely to be found, is, that almost all the nations of the world, have lost sight of this language of nature, and substituted fantastical notes in its room."

Emphasis.

"Emphasis may be divided into two branches, *explanatory*, and *expressive*: by the first is meant that stress of utterance, which presents more clearly to conception the meaning of what we deliver; as for example:—a popular man is, in truth, no better than a prostitute to common fame, and to the people; he lies down to every one he meets for the hire of praise, and his humility is only a disguised ambition.

By marking the preceding passage so, the meaning strikes immediately with full force; whereas, if the stress were laid upon other words, or if the whole were uttered with a sameness of tone, the sense would be confused, if not unintelligible. In cases where the sense is doubtful, proper emphasis is indispensibly necessary; for instance: Did the Englishman deserve to die? If I lay the stress on *did*, then it marks a question arising from surprize. If *Englishman* be distinguished, then it implies that others were concerned, and that I would know his case particularly. If

D

die

die be marked, then it appears that I admit guilt, but want to know if his crime were of such a nature as to deserve capital punishment.

Expressive emphasis is that which is used to render a passage more forcible, as may appear by properly marking the following passage from *Shakespeare*.

He bids the *spiry* firs arise,
The Cedar, *vig'rous* pierce the *skies*,
From Lebanon's *chill* brow :
Fearless amid *conflicting* storms,
The *tow'ring* stork his cradle forms,
High on the *sounding* bough.

By laying the emphasis on *spiry*, in the first line, the peculiar form of the trees mentioned is explained; whereas, had the stress been laid on *firs*, it would leave us at liberty to think oaks, elms, &c. *spiry* too. The word *arise* is marked, as being the purport of a command. In the second line *vig'rous* is marked as the property of the cedar; indeed all epithets, whether they precede or follow, require emphasis. *Pierce* is noted as painting a quickness and boldness in vegetation, while the imagination is raised to a more than ordinary height by particularizing *skies*. In the third line *chill* is marked as a characteristic quality of the climate of Lebanon. *Fearless*, in the fourth line, is pointed out as an extraordinary attribute of a bird, and *conflicting* *storms* are emphatical as a proof of that attribute, enlarging the idea much more than the simple word *fearless*, unassisted, would have done. In the fifth line *tow'ring* is distinguished as an epithet; and *cradle*, which happily describes the stork's nest in that rocking situation, is distinguished as the motive of the bird's resolution.

In

In the last line *high* is marked as a material point of imagery, and *sounding* not only as an epithet, but also as referring to its turbulent situation among whistling or roaring gales.

The degrees of emphasis are so many and so variable, that no precise rules can be laid down for their application. In reading and declamation, as in music, there must be taste to give beauty; without it, mere recititude will be most unaffectionately insipid. This quality, tho' improveable, must certainly be first derived from nature."

On the Emphasis and its Use.

Mr. *Sheridan* says, "Emphasis, discharges in sentences, the same kind of office, that accent does in words. As accent is the link which ties syllables together, and forms them into words; so emphasis unites words together, and forms them into sentences. As accent dignifies the syllable on which it is laid, and makes it more distinguished by the ear than the rest; so emphasis ennobles the word to which it belongs, and presents it in a stronger light to the understanding.

Accent is the mark which distinguishes words from each other, as simple types of our ideas, without reference to the mutual relation in which they stand to each other. Emphasis is the mark which points out their several degrees of relationship, in their various combinations, and the rank which they hold in the mind. Were there no accents, words would be resolved into their original syllables: were there no emphasis, sentences would be resolved into their original words; and, in this case, the hearer must be at the pains himself, first, of making out the words,

words, and afterwards their meaning. Whereas, by the use of accent and emphasis, words, and their meaning, being pointed out by certain marks, at the same time they are uttered, the hearer has all trouble saved, but that of listening; and can accompany the speaker at the same pace, at which he goes, with as clear a comprehension of the matter offered to his consideration, as the speaker himself has, if he deliver himself well."

"Every one who understands what he reads, cannot fail of finding out each emphatic word; and his business then is to mark it properly, not by stress only, as in the accented syllables, but by a change of note, suited to the matter, which constitutes the essence of emphasis. If it be asked how the proper change of note is always to be hit upon, my answer is, that he must not only understand, but feel the sentiments of the author; as all internal feeling must be expressed by notes, which convey the language of emotions, and ideas. And if he enter into the spirit of the author's sentiments, as well as into the meaning of his words, he will not fail to deliver the words in properly varied tones."

"With regard to persons more advanced in life, who have contracted a habit of neglecting, or misemploying the emphasis in reading; the best way to remedy this will be, to dedicate a certain portion of time every day to reading aloud some passages from books, written in an easy, familiar style; and, at every sentence, let them ask themselves this question: How should I utter this, were I speaking it as my own immediate sentiment? In that case, on what words should I lay the emphasis, and with what change of notes on the voice? Though at first they may find, that their former habit will counteract their endeavours

endeavours in this new way, yet, by perseverance, they will not fail of success; particularly if they will get each sentence by heart, for sometime, and revolve it in their minds with that view, without looking at the book. Nor should they be discouraged by frequent disappointments in their first attempts, but repeat the same sentence over and over, till they have satisfied themselves. For it is not the quantity that they read, which is to be regarded in this case, but the right manner of doing it; and when they have mastered that in some instances, they will afterwards make a rapid progress, towards accomplishing it in all."

On the same Subject.

"As no absolute rules can be laid down for emphasis in general, we must be content with remarks upon particular cases; as opposition, or antithesis, requires emphasis upon each of the opposed words; and that most monosyllables beginning a question must be strongly marked; as, *Why* did he so? *What* can he mean? &c. &c.

In compound words which are opposed to others, the emphasis, or rather accent, properly falls on the distinguishing syllables, as, The *virtuous* are *modest*, —the *vicious*, *IM-modest*: —the *righteous* are *blessed*, —the *UN-righteous* are *miserable*. Here I have opposed simple to simple, and compound to compound: were the words *im-modest* and *un-righteous* to be pronounced without opposition, the accent would fall upon the second syllable instead of the first.

In explanatory emphasis the very same words are differently marked according to the writer's design; as, what did my master say? If I lay the stress upon *what*, it is a general interrogation; if I place it upon

my, it implies that other masters were concerned; if *master* be distinguished, it notes that there were other persons; and if the emphasis lie boldest upon *say*, it shows that I want to know his particular words.

Both the cause and the effect in any sentence require emphasis. Example: 'To *live* WELL, is to *die* HAPPY. To be GOOD, is to be GREAT.'

"Every one should content himself with the use of those tones only, to which he is habituated in speech; and to give none other to emphasis, than what he would do to the same words in discourse. Then whatever he utters will be done with ease, and appear natural: whereas if he endeavour at any tones, to which he is not accustomed, either from fancy, or the imitation of others, it will be done with difficulty, and carry with it evident marks of affectation and art, which are ever disgusting to the hearer, and never fail to defeat the end of the speaker."

Elocution.

On the Pitch and Management of the Voice.

"Every speaker who is not corrupted by bad habit, has three pitches in his voice, the high, low, and middle pitch. The middle pitch is that, which is used in ordinary discourse, from which he either rises or falls according as the matter of his subject, or the emotions of his mind require.

This middle pitch ought to be generally used, for two reasons; first, because the organs of the voice are stronger, and more pliable in this pitch, from constant use: And secondly, because it is more easy to rise or fall from that pitch, to high, or low, with regular proportion.

Most

Most persons, through want of skill and practice, when they read or speak in public, fall into one of the extremes. Either through timidity and diffidence they use the low pitch, in which they are not heard, or with so much trouble to the listener, as soon to weary attention: Or if they aim at avoiding this fault, they run into the high pitch; which is productive of consequences equally bad. The organs of the voice, in this unusual pitch, are soon wearied, and languor and hoarseness ensue. The prevalence of this practice arises from a common mistake in those who speak for the first time in a large room, and before a numerous auditory. They conclude it impossible that they should be heard in their common pitch of voice, and therefore change it to a higher. Thus they confound two very distinct things, making high and low, the same with loud and soft. Loud and soft in speaking, are like the *forté* and *piano* in music, which only refer to the different degrees of force used in the same key: whereas high and low imply a change of key. A man may speak louder or softer in the same key; when he speaks higher or lower he changes his key. So that the business of every one is to proportion the force or loudness of voice, to the room and number of his auditory, in its usual pitch.

If it be larger than ordinary, he is to speak louder, not higher; in his usual key, not in a new one: And whoever neglects this, will never be able to manage his voice with ease to himself, or pleasure to his hearers.

It is evident that he who begins in the high pitch on a supposition that he could not otherwise be heard, must for the same reason continue in that pitch throughout. And they who set out under this delu-

sion are apt to continue in it all their lives, having but little chance of being informed of their error. So that whenever they deliver any thing in public, they of course fall into this unnatural key.

The best rule for a speaker is, (unless upon extraordinary occasions indeed) always to begin in his usual pitch of speaking: if that should not prove strong enough, strengthen it by practice: reading aloud two or three hours every day, will greatly strengthen a weak voice.

In public he should never utter a greater quantity of voice, than he can afford, without pain to himself. Whilst he does this, the organs of speech will be at liberty to discharge their several offices with ease; and he will always have his voice under command. But whenever he transgresses these bounds, he gives up the reins, and has no longer any management of it. And it will ever be the safest way too, to keep within his compass, rather than go at any time to the utmost extent of it; which is a dangerous experiment, and never justifiable but upon some extraordinary emotion. For even in that case, the transgressing of the limits in the least (difficult as the task is for a speaker to keep within bounds, when under the influence of such emotion) will scarce be pardoned: For, as the judicious Shakespear has well observed in his instructions to the Players, *In the very torrent, tempest, and as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness.*

For the same reason also, every speaker should take care in the management of his breath, always to get a fresh supply before he feels any want of it; for whilst he has some to spare, he recruits it with such ease, that his hearers are not at all sensible of his doing

doing it. Whereas if he wait until he be put in mind of it by any degree of uneasiness, he not only does it with more difficulty to himself; but he may depend upon it, that his hearers also have felt his uneasiness, and been sensible of his difficulty. For so strong is the sympathy between the organs of speech, and those of hearing, that the least uneasiness in the one, is immediately perceived by the other.

Another rule for giving a proper degree of loudness, or issuing a sufficient quantity of voice proportioned to the room and the audience, which is commonly called pitching the voice, is this. Let the speaker after having looked round the assembly, fix his eyes on that part of his auditory which is farthest from him, and he will mechanically endeavour to pitch his voice so as that it may reach it. This is what we constantly practice in common discourse, for we always proportion the loudness or softness of voice, to the distance of the person to whom we are speaking. When the speaker therefore shall have fixed his eye upon the most distant part of his audience, his business is to consider himself as addressing his discourse to some one amongst them, in such a manner as that he may be heard by him, and if the person be not beyond the reach of his voice, he will not fail to effect it. But still he is to take care not to change his usual pitch in order to do this, but only to add force or degrees of loudness in proportion to the distance. He who sets out in a higher key than is natural to him, in order that he may be heard by the most distant, may be justly said to bawl out his discourse, but not to deliver it.

By filling a room with the voice is meant, when there is such a quantity of it uttered, as not only will reach the extremities, but return also to the speaker.

And a room may be said to be well constructed for speaking, when this is effected by a moderate exertion of a common voice. Every speaker, therefore, in a well constructed room, which is not too large for his powers, may have an infallible criterion by which to judge of that point, as he may be sure he has filled the ears of his auditory, when he has filled the room; and he may certainly know when he has filled the room, by the return of his voice to his own ear. This is one of the most valuable pieces of management that a public speaker can possess, and of which, with due attention, and a little practice, he may easily become master. This rule is on a supposition that the room is so constructed as to return the sound gently and equably, without any perceptible echo."

Sheridan's Lectures.

Gesture.

"As nature has annexed tones to the passions, to make their exertions known through the ear; so has she associated to them looks and gestures, to manifest them to the eye. The one may be properly called the speech, the other the hand writing of nature. As every passion has its peculiar tone, so has it, its peculiar look or gesture; and in each, the several degrees are marked with the nicest exactness. Both, indeed, proceeding from the touching of the master-string, internal feeling, must always answer to each other, if I may so speak, in perfect unison. And with respect to copiousness; the human voice is furnished with an infinite variety of tones, suitable to the infinite variety of emotions in the mind; so are the human countenance and limbs, capable of an infinite variety of changes, suitable to the tones; or rather,

rather, to the emotions, whence they both take their rise. To this purpose, every noble organ in man's complicated frame, and the whole animal economy contribute. But of all the organs, the eye, rightly called the window to the breast, contains the greatest variety, as well as distinction and force of characters. In rage it is inflamed, in fear it sickens; it sparkles in joy, in distress it is clouded.

Nature has indeed annexed to the passion of grief, a more forcible character than any other, that of tears; of all parts of language, the most expressive. And justly was this extraordinary sign of that passion, annexed to the nature of man; the child of sorrow, and inhabitant of the vale of woe: not only to ease the burthened heart, but more powerfully to excite his fellow-creatures to pity, and to relieve his distress. On which account, this single character sums up in it the whole power of language; and, in certain circumstances, has more force alone, than all the united endeavours, of words, tones, and gestures.

Such were the precious drops that fell from Milton's Eve, which Adam kissed away; as,

— “ *Gracious signs of sweet remorse,
And pious awe, that fear'd to have offended.*”

With respect to the power of the hands, every one knows, that with them we can demand, or promise; call, dismiss; threaten, supplicate; ask, deny; show joy, sorrow, detestation, fear, confession, penitence, admiration, respect; and many other things in common use. But how much farther their powers might be carried, through our neglect of using them, we little know.

As there is no common standard to be referred to, no general models for imitation, in the use of tones and gesture; each individual either forms a manner peculiar to himself, or adopts that of some other that strikes his fancy. Of these two ways, there can be no doubt which a man should follow. He that forms to himself a manner of his own, will probably acquire such a one, as will be most consonant to his own powers, and his own feelings. The very ease with which he falls into this, will of course accomplish this point. But he who endeavours to adopt the manner of another, loses sight of his own nature, and puts a constraint upon his organs. For men do not differ more in their faces from each other, than they do in their powers of delivery. And the same manner which is easy and agreeable in one man, becomes constrained and disgusting, when assumed by another. The reason is, that all constraint upon nature is instantly perceived, as it produces affectation, and of course destroys true feeling; for it is as impossible, where affectation takes place in the manner of delivery, or in the signs of inward emotions, that the feelings of the heart should be excited, as that two musical strings, not in unison, should vibrate to each other, when one only is struck. Fantastical emotions will produce fantastical signs, and fantastical signs, by re-action, will produce fantastical emotions. Both, having their rise in the imagination, may operate upon the fancy, and produce effects there, but never can reach the heart; as all communication between them, is necessarily cut off by affectation. In such a situation of things, the rule by which all public speakers are to guide themselves is obvious and easy.

Let each, in the first place, avoid all imitation of others;

others ; let him give up all pretensions to art, for it is certain that it is better to have none, than not enough ; and no man has enough, who has not arrived at such a perfection of art, as wholly to conceal his art ; a thing not to be compassed but by the united endeavours, of the best instruction, perfect patterns, and constant practice. Let him forget that he ever learned to read ; at least, let him wholly forget his reading tones. Let him speak entirely from his feelings ; and they will find much truer signs to manifest themselves by, than he could find for them. Let him always have in view, what the chief end of speaking is ; and he will see the necessity of the means proposed to answer the end.

The chief end of all public speakers is to persuade ; and in order to persuade, it is above all things necessary, that the speaker should at least appear himself to believe what he utters ; but this can never be the case, where there are any evident marks of affectation or art.

On the contrary, when a man delivers himself in his usual manner, and with the same tones and gesture, that he is accustomed to use, when he speaks from his heart ; however awkward that manner may be, however ill-regulated the tones, he will have the advantage of being thought sincere ; which, of all others, is the most necessary article, towards securing attention and belief, as affectation of any kind is the surest way to destroy both.

In elocution, the two great articles are, *force*, and *grace* ; the one has its foundation chiefly in *nature*, the other in *art*. When united, they mutually support each other ; when separated, their powers are very different. Nature can do much without art ; art, but little without nature. Nature assaults the heart ;

heart ; art plays about the fancy. Force of speaking, will produce emotion and conviction ; grace, only, excites pleasure and admiration. Grace, in elocution, is hardly possible to obtain, in the present state of things. Force of delivery, is the necessary result of a clear head, and warm heart ; provided no bad habits interfere, and the speaker suffer his manner to be wholly regulated by his feelings and conceptions. To restore a natural manner of delivery, would be to bring about an entire revolution, in its most essential parts : and if I can show that after a person has made himself master of the fundamental points, nothing else would be wanting, to answer the great purposes of delivery, and to obtain him the character of an excellent speaker, in proportion to his natural talents ; if I can show, too, that it is in the power of every one to compass this point, if he seriously apply to it ; I cannot but think, that every end, which could reasonably be expected from a course of this nature, will be fully answered.

There are few public speakers who have not two kinds of delivery ; one for public, the other for private use. The one artificial and constrained ; the other natural and easy. There is, therefore, nothing more required, than to change one manner for the other ; to unlearn the former, and substitute the latter in its room ; of which each individual is already master. Had he, indeed, a new manner to acquire, as well as to get rid of the old, the difficulty would be great ; but when he has only to unlearn a bad habit, and has another to substitute in its room, it requires nothing but attention, and regular information of his errors, when he falls into them.

Upon the whole, there are two kinds of language,
necessary

necessary to all who wish to answer the end of public speaking: The one is, the language of ideas; by which the thoughts which pass in a man's mind, are manifested to others; and this language is composed chiefly of words, properly ranged, and divided into sentences. The other is the language of emotions, by which the effects that those thoughts have upon the mind of the speaker, in exciting the passions, affections, and all manner of feelings, are not only made known, but communicated to others; and this language is composed of tones, looks, and gestures. The office of a public speaker is, to instruct, to please, and to move. If he do not instruct, his discourse is impertinent; and if he do not please, he will not have it in his power to instruct, for he will not gain attention; and if he do not move, he will not please; for where there is no emotion, there can be no pleasure. To move, therefore, should be the first great object of every public speaker; and for this purpose, he must use the language of emotions, not that ~~of~~ ideas alone, which of itself has no power of moving. It is evident, in the use of the language of emotions, that he who is *properly moved*, and at the same time *delivers* himself, in such *tones*, as delight the ear with their harmony; accompanied by such *looks* and *gestures*, as please the eye with their *grace*; whilst the understanding also perceives their *propriety*; is in the first class, and must be accounted a master. In this case, the united endeavours of *art* and *nature*, produce that degree of perfection, which is no other way to be obtained, in any thing which is the workmanship of man.

Next to him, is the speaker, who gives way to his emotions, without thinking of regulating their signs, and trusts to the force of nature, unsolicitous about
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the graces of art. And the worst is he, who uses tones and gestures, which he has borrowed from others, and which, not being the result of his feelings, are likely to be misapplied, and to be void of propriety, force, and grace. But he who is utterly without all language of emotions, who confines himself to the mere utterance of words, without any concomitant signs, is not to be classed at all amongst public speakers. The very worst abuse of such signs, is preferable to a total want of them; as it has at least a stronger resemblance to nature.

There is no emotion of the mind, which nature does not make an effort to manifest, by some of those signs; and therefore a total suppression of them, is of all other states apparently the most unnatural. And this, it is to be feared, is too much the state of the pulpit elocution in general, in the Church of England. On which account, there never was a religious sect upon earth, whose hearts were so little engaged in the act of public worship, as the members of that church. To be pleased we must feel, and we are pleased with feeling. The Presbyterians are moved; the Methodists are moved; they go to their meetings and tabernacles with delight.—Whilst much the greater part of the members of the Church of England, are either banished from it through disgust, or reluctantly attend the service as a disagreeable duty.”

Sheridan's Lectures on Elocution.

On

On public Speaking.

“ Be master of your subject, and, as it were, *inspired* with it; and then light and order will naturally dawn upon it: every thing will fall into the place which becomes it best: one part will introduce another, just at the time that the minds of the audience are prepared to receive it; and what follows will support and fortify that which went before. The more plain and simple truths will pave the way to the more abstruse and complex ones; and the proofs, or illustrations, will still rise one above the other, in regular and easy gradation, till the whole force of conviction breaks upon the mind, and allows you fair scope to play upon every tender and passionate string, that belongs to the heart of man. Then be sure to *feel* every sentiment yourself, and to enter first into every passion you want to communicate to others. And unless your imagination play its part very ill, the boldest figures, the strongest images, and the most moving expressions, will pour in upon you, and animate your whole discourse and manner with such life and spirit, as cannot fail of winding up the minds of the hearers to the utmost pitch of attention and of passion.

If you are thoroughly touched with the importance and dignity of *religion*, you will not be ambitious of the reputation of *fine speakers*, nor study the little ornaments of a *gaudy eloquence*, such as *pretty similes*, *strained antitheses*, *polished periods*, and the play of *wit*, or *words*.

I am far from discouraging the closest study and application of mind to one's subject, previous to appearing

pearing in public ; but a great deal must be left to the extemporary efforts of nature ; when the speaker is enlivened with all the animating circumstances which attend public speaking.

That man who has ranged every thought, measured every sentence, transition, and circumstance of his discourse, and settled the whole method of his delivery in his closet, may indeed be an *elegant* and *correct* speaker ; but I will venture to say, he can never be a *popular* and *powerful* orator : he will fall into a *cold phlegmatic manner of speaking* ; or if he throw himself into a *forced heat*, it will appear *artificial*, or else evaporate in a tedious insipid *sameness of voice and action* ; either of which is a dead weight of *genuine eloquence*. Whereas, if the speaker be thoroughly enlightened, and warmed with his subject, and *feel himself* the passion he means to inspire, *nature*, in that case, will suggest the most becoming ornaments, and significant phrases ; will vary the tone of the voice according to the rises and falls, and different turns of the passion ; and, in fine, will animate with the most expressive air, look, and action, according to the several feelings and movements of the *mind*. For *nature* and *passion* are more able prompters than the most *eminent masters of elocution*. Such a speaker, with all his repetitions, breaks, inaccuracies, and chasms in discourse, will force his way through all opposition, into the bowels and soul of the hearer, and will kindle and set on fire his whole frame ; whilst your smooth and studied declaimer, will send him away as cool and unmoved as he found him."

Ardour

Ardour in Writing and Speaking.

“The vehement style, always implies strength; and is not by any means inconsistent with simplicity: but in its predominant character is distinguishable from either the strong or the simple manner.

It has a peculiar ardour; it is a glowing style; the language of a man, whose imagination and passions are heated, and strongly affected by his subject, who is therefore negligent of lesser graces, but pours himself forth with the rapidity and fulness of a torrent.

This eloquence, wherein so great power is exerted over the human mind, is that, by which we are not only convinced, but interested, agitated, and carried along with the speaker; our passions are made to rise together with his; we enter into all his emotions; we love, we detest, we resent according as he inspires us; and are prompted to resolve, or to act, with vigour and warmth.

Such high eloquence is always the offspring of passion. By passion, I mean that state of the mind in which it is agitated and fired, by some object it has in view. A man may convince, and even persuade others to act, by mere reason and argument: But that degree of eloquence which gains the admiration of mankind, and properly denominates one an orator, is never found without warmth or passion. Passion, when in such a degree as to rouse and kindle the mind, without throwing it out of the possession of itself, is universally found to exalt all the human powers. It renders the mind infinitely more en-
lightened

lightened, more penetrating, more vigorous and masterly, than it is in its calm moments.

A man actuated by a strong passion, becomes much greater than he is at other times. He is conscious of more strength and force; he utters greater sentiments, conceives higher designs, and executes them with a boldness and a facility, of which, on other occasions, he could not think himself capable. But chiefly, with respect to persuasion, is the power of passion felt. Almost every man in passion, is eloquent. Then he is at no loss for words and arguments. He transmits to others, by a sort of contagious sympathy, the warm sentiments which he feels; his looks and gestures are all persuasive; and nature here shows herself infinitely more powerful than all art.

The chief characteristics of *Pulpit Eloquence* are *gravity* and *warmth*. The serious nature of the subjects requires *gravity*; their importance to mankind requires *warmth*. The union of these two must be studied by all preachers, as of the utmost consequence, both in the composition of their discourses, and in their manner of delivery. This is what the French call *ONCTION*; the affecting, penetrating, interesting manner, flowing from a strong sensibility of heart in the preacher to the importance of those truths which he delivers, and an earnest desire that they may make full impression on the hearts of his hearers."

Blair's Lectures.

The following descriptions are given of St. CHRYSOSTOM; as a Writer and Speaker.

"His diction is pure and splendid; his eloquence, tender and persuasive; he abounds in sublime descriptions, and ingenious ideas.

"His

“His style is copious, but he did not study false ornaments. All his discourse tends to persuasion: he placed every thing with judgment, and was well acquainted with the holy scriptures, and the manners of men. He entered into their hearts, and rendered things familiarly sensible to them. He had sublime and solid notions; and is sometimes very affecting. Upon the whole, we must own he was a great Orator.”

Fenelon.

“As to the style of sermons, it offends against all rules, if it be not pathetic, nervous, and sublime. The path hath been pointed out by St. CHRYSOSTOM. He was always with GOD, always fed by the milk of the word, and perfectly acquainted with the human heart, speaks, thunders, shakes, and leaves to sinners no other answer, but cries and remorse.”

Ganganelli.

A Specimen of the Eloquence of the Ancients, extracted from St. CHRYSOSTOM's Discourse on the Disgrace of EUTROPIUS.

EUTROPIUS was favourite to the Emperor ARCADIUS, and had an absolute ascendant over his master. His master at last abandoned him, and thrust him down from the highest pitch of grandeur, into an abyss of misery. He fled to the Church (which in those days was a place of sanctuary) where St. CHRYSOSTOM delivered the following discourse, to soften the minds of the multitude on his behalf.

“ If

“ If ever there were reason to cry, *Vanity of vanities, all is vanity*, it is certainly on this occasion. Where is now that splendour of the most exalted dignities? Where are those marks of honour and distinction? What is become of that pomp of feasting and rejoicings? What is the issue of those frequent acclamations, and extravagantly flattering encomiums, lavished by a whole people assembled in the Circus to assist at the spectacle?

A single blast of wind has stript that proud tree of all its leaves, and after shaking its very roots, has forced it in an instant out of the earth! Where are those false friends, those vile flatterers, those parasites so assiduous in making their court, and in discovering a servile attachment in words and actions? All this is gone and fled away, like a dream, like a flower, like a shadow! We therefore cannot too often repeat these words of the holy Spirit, *Vanity of vanities, all is vanity*. They ought to be written in the most shining letters, in all places of public resort, on the doors of houses, and in all our apartments; but much more ought they to be engraven in our hearts, and be the perpetual subject of our meditation.

Had I not just reason (says St. *Chrysostom*, addressing himself to *Eutropius*) to set before you the inconstancy of riches? You now have found by your own experience, that like fugitive slaves they have abandoned you; and are become, in some measure, traitors and murderers with regard to you, since they are the principal cause of your fall. I often repeated to you, that you ought to have a greater regard to my reproaches, how grating soever they might appear, than to the insipid praises which flatterers were perpetually lavishing on you, because, *Faithful*
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are the wounds of a friend; but the kisses of an enemy are deceitful. Had I not just reason to address you in that manner? What is become of the croud of courtiers? They have turned their backs; they have renounced your friendship; and are studious only of their own interest and security, even at the expence of yours. We submitted to your violence in the meridian of your fortune, and now you are fallen, we support you to the utmost of our power. The church against which you have warred, opens its bosom to receive you; and the play-houses, the eternal objects of your favour, which had so often drawn down your indignation upon us, have abandoned and betrayed you.

I do not speak this in the way of insulting the misfortunes of him who is fallen, nor to open and fret wounds that are still bleeding; but in order to support those who are still standing, and teach them to avoid such like evils. And the only way to avoid these, is, to be fully persuaded of the frailty and vanity of worldly grandeurs. To call them a flower, a blade of grass, a smock, is not to say enough, since they are even below nothing. Of this we have a very sensible proof before our eyes. What man ever ascended higher? Was he not immensely rich? Did he not possess every dignity? Did not the whole empire stand in fear of him? And now, more deserted, and trembling still more, than the meanest unhappy wretch, than the vilest slave, than the prisoner confined in a dark dungeon; having perpetually before his eyes, swords drawn upon himself, torments, and executioners, so that he never loses sight of death.

You were witnesses yesterday, when people came from the palace in order to drag him hence, how he ran to the sacred vases, shivering in every limb; pale

pale and dejected, scarce uttering a word but what was interrupted by sobs and groans, and rather dead than alive.

I again repeat, I do not declaim in this manner in order to insult his fall, but to move and affect you by the description of his calamities, and inspire you with tenderness and compassion for one so wretched.

But some hard-hearted merciless creatures, who are even offended at us because we suffered him to take sanctuary in the church, say, "was not that very man its most inveterate enemy, and made laws for shutting up that sacred asylum?" It is so indeed, (answers St. *Chrysostom*;) but we ought to glorify God the more, in thus obliging so formidable an enemy of it, to come and pay homage, both to the power of the church, and to its clemency. To its power, since his persecuting it caused his fall; to its clemency, since notwithstanding all his injurious treatment, forgetting what is past, he is shrouded by its wings, is covered by its protection as though it were a shield, and is received into the holy sanctuary of those altars, which he himself had often attempted to destroy. No victories or trophies could reflect so much honour on the church. Such a generous action as this, which the church only is capable of bestowing, covers the Jews and Infidels with shame. To indulge protection publicly to a sworn enemy, fallen into disgrace, abandoned and universally become the object of contempt and hatred; to discover more than maternal tenderness for him; to oppose at one and the same time the anger of the Emperor, and the blind fury of the people; it is this forms the glory of our holy religion.

You declare with indignation that he made laws for shutting up this sacred asylum. But, O man!

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art thou allowed to remember the injuries that have been done to thee? Are we not the servants of a crucified God, who said, as he was breathing his last, *Father forgive them, for they know not what they do.* And that man, now prostrate before the altar, and exposed to the sight of the world, does not he appear in person to annul his own laws, and to acknowledge that they were unjust?

I see that our temple is as much crowded as at the solemn feast of Easter. What a lesson does the sight you now behold, afford; and how much more eloquent is the silence of this man, reduced to so miserable an estate, than all our discourses? The rich man needs but enter in here to see the following words of scripture verified: *All flesh is grass, and all the goodliness thereof is as the flower of the field. The grass withereth, the flower fadeth, because the Spirit of the Lord bloweth upon it.* And the poor man is taught on this occasion to form a quite different judgment of his condition, than he generally does; to be even pleased with his poverty, which is to him a sanctuary, a haven, a citadel; by indulging him security, and ridding him of those fears and alarms, which he sees are caused by riches."

ROLLIN'S BELLES LETTRES.

The above discourse melted the people into tears, and produced compassion and forgiveness.

In all your ways acknowledge God.

"You know not what is good for you in this life; but God perfectly knows it; and if you *faithfully* serve him, you have reason to believe that he will always consult it. Before him lies the whole succession of events, which are to fill up your existence.

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It is in his power to arrange and model them at his pleasure ; and so to adapt one thing to another, as to fulfil his promise of *making them all work together for the good of those who love him*. Here, then, amidst the agitations of desire, and the perplexities of doubt, is one fixed point of rest : by this let us abide ; and dismiss our anxiety about things uncertain and unknown. Acquaint yourselves with God, and be at peace. Secure the one thing needful. Study to acquire an interest in the divine favour ; and you may safely surrender yourselves to the divine administration."

BLAIR.

COMPOSITION,

Extracted from some of the most approved of English Authors.

" A Composition is perfect, when the matter rises out of the subject ; when the thoughts are agreeable to the matter, and the expressions suitable to the thoughts ; where there is no inconsistency from the beginning to the end ; when the whole is perspicuous in the beautiful order of its parts, and formed in due symmetry and proportion.

Each species of composition has its distinct perfections ; and consequently reducible to a regular standard. I will only mention those general properties which are essential to them all, and without which they must necessarily be defective in their several kinds. These, I think, may be comprehended under uniformity in the design, variety and resemblance in the metaphors and similitudes, together with propriety and harmony in the diction.

Now

Now some or all of these qualities constantly attend our ideas of beauty, and necessarily raise that agreeable perception of the mind, in what object soever they appear. The charms of fine composition are so far from existing only in the heated imagination of an enthusiastic admirer, that they result from the constitution of nature herself. And perhaps the principles of criticism are as certain and indisputable, even as those of the mathematics. Thus, for instance, that order is preferable to confusion, that harmony is more pleasing than dissonance, with some few other axioms upon which the science is built; are truths which strike at once upon the mind with the same force of conviction, as that the whole is greater than any of its parts, or, that if from equals you take away equals, the remainder will be equal. And in both cases the propositions which rest upon these plain maxims, seem equally capable of the same evidence of demonstration."

After all the excellencies of style, in purity, in plainness and perspicuity, in ornament and majesty, are considered; a finished piece of what kind soever, must shine in the order and proportion of the whole; for light rises out of order, and beauty from proportion. In architecture and painting, these fill and relieve the eye. A just disposition gives us a clear view of the whole at once, and the due symmetry and proportion of every part in itself, and of all together; nothing is wanting, every thing is complete, and we are satisfied in beholding. But when I speak of order and proportion, I do not intend any stiff and formal method, but only a proper distribution of the parts in general, where they follow in a natural course, and are not confounded with one another.

As perfection in any works of genius results from the united beauty and propriety of its several distinct parts, and as it is impossible that any human composition should possess all those qualities in their highest degree, the mind, when she pronounces judgment upon any piece of this sort, is apt to decide of its merit, as those circumstances which she most admires, either prevail or are deficient."

This theory concerning whole and parts, regards both small works and great; and that it descends even to an essay, to a sonnet, to an ode. These minuter efforts of genius, unless they possess a certain character of *totality*, lose a capital pleasure derived from their union; from an union which, collected in a few pertinent ideas, combines them all happily under one amicable form. Without this union, the production is no better than a sort of vague effusion, where sentences follow sentences, and stanzas follow stanzas, with no apparent reason why they should be two, rather than twenty; or twenty, rather than two. If we want another argument for this minuter *totality*, we may refer to nature, which art is said to imitate. Not only this universe is one stupendous whole, but such also is a tree, a shrub, a flower; such those beings, which, without the aid of glasses, even escape our perception. And so much for *totality*, that common and essential character to every legitimate composition."

"It is an infallible proof of the want of just integrity in every writing, from the heroic poem, down to the familiar epistle, or slightest essay, either in prose or verse; if every several part, or portion, fit not its proper place so exactly, that the least transposition would be impracticable.—If there be any passage in
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the middle, or end, which might have stood in the beginning; or any in the beginning, which might as well have stood in the middle or end; there is properly, in such a piece, neither beginning, middle, nor end. It is a meer rhapsody, not a work: and, the more it assumes the air or appearance of a real work, the more ridiculous it becomes."

Characteristics.

"Unity is of great consequence in every *composition*; but in discourses, where the choice and direction of the subject are not left to the speaker, it may be less in his power to preserve it. In a sermon it must be always the preacher's own fault, if he transgress it. What I mean by *unity*, is, that there should be some *one main point* to which the whole strain of the sermon shall refer. It must not be a bundle of different subjects strung together, but one subject must predominate throughout. This rule is founded on what we call experience, that the mind can attend only to one capital object at a time. By dividing, you always weaken the impression. Now this unity, without which no sermon can have much beauty, or much force, does not require that there should be no division, or separate heads in the discourse, or that one single thought only should be, again and again, turned up to the hearers in different lights. It is not to be understood in so narrow a sense: it admits of some variety; it admits of under parts and appendages, provided always that so much union and connection be preserved, as to make the whole concur in some one impression upon the mind. I may employ, for instance, several different arguments to enforce the love of God; I may enquire, perhaps, into the causes

of the decay of this virtue; still one great object is presented to the mind; but if, because my text says, "He that loveth God, must love his brother also," I therefore should mingle in one discourse arguments for the love of God, and for the love of our neighbour, I should offend unpardonably against *unity*, and leave a very loose and confused impression on the hearers minds."

BLAIR'S LECTURES.

Every truth is set by the orator in its proper place with regard to the whole; it prepares, leads on, and supports, another truth that needed its assistance. Thus the *whole discourse* is *one*; and may be reduced to one single proposition, set in the strongest light, by various views and explications of it. This unity of design shews the whole performance at one view: as in the public places of a city one may see all the streets and gates of it, when the streets are straight, equal, and duly proportioned. The discourse is the proposition unfolded, and the proposition is an abstract of the discourse.

An author, who does not thus methodise his discourse, is not fully master of his subject: he has but an imperfect taste, and a low genius. Order, indeed, is an excellence we seldom meet with in the productions of the mind. A discourse is perfect, when it has at once method, propriety, strength, and vehemence. But, in order to this, the orator must have viewed, examined, and comprehended every point, that he may range each word in its proper place. This is what an ignorant declaimer, who is guided by his imagination, can never discern."

FENELON.

On

On the Sublime.

It is fit that the thoughts and expressions should be suited to the matter on all occasions; but in nobler and greater subjects, especially where the theme is sacred and divine, it must be our care to think and write up to the dignity and majesty of the things of which we presume to treat: nothing little, mean, or low; no childish thoughts, or boyish expressions, will be endured; all must be awful and grave, and great and solemn. The noblest sentiments must be conveyed in the weightiest words: all the ornaments and illustrations must be borrowed from the richest parts of universal nature; and in divine subjects, especially when we attempt to speak of God, of his wisdom, goodness, and power; of his mercy and justice; of his dispensations and providence; by all which he is pleased to manifest himself to the sons of men; we must raise our thoughts, and enlarge our minds, and search all the treasures of knowledge for every thing that is great, wonderful, and magnificent: we can only express our thoughts of the Creator in the works of his creation; and the brightest of these can only give us some faint shadows of his greatness and his glory. The strongest figures are too weak, the most exalted language too low, to express his ineffable excellence. No hyperbole can be thought to heighten our thoughts; for in so sublime a theme, nothing can be hyperbolical. The riches of imagination are poor, and all the rivers of eloquence are dry, on supplying thought on an infinite subject.

How poor and mean, how base and grovelling are the Heathen conceptions of the Deity! something
sublime

sublime and noble must needs be said on so great an occasion; but in this great article, the most celebrated of the Heathen pens seem to flag and sink; they bear up no proportion to the dignity of the theme, as if they were depressed with the weight, and dazzled with the splendour of the subject.

We have no instances to produce of any writers that rise at all to the majesty and dignity of the divine attributes, except the sacred penmen. No less than Divine Inspiration could enable men to write worthily of God, and none but the Spirit of God knows how to express his greatness, and display his glory. In comparison of these divine writers, the greatest genius's, the noblest wits of the heathen world are low and dull. The sublime majesty, and royal magnificence of the scripture poems, are above the reach, and beyond the power of all mortal wit.

Take the best and liveliest poems of antiquity, and read them, as we do the scriptures, in a prose translation, and they are flat and poor. But the sacred writings, even in our translation, preserve their majesty and their glory, and very far surpass the brightest and noblest compositions of Greece and Rome. And this is not owing to the richness and solemnity of the Eastern eloquence, for it holds in no other instance, but to the divine direction and assistance of the holy writers. For, let me only make this remark, that the most literal translation of the scriptures, in the most natural signification of the words, is generally the best; and the same punctualness which debases other writings, preserves the spirit and majesty of the sacred text: It can suffer no improvement from human wit; and we may observe, that those who have presumed to heighten the expressions by a poetical translation, or paraphrase, have sunk in the attempt;

tempt; and all the decorations of their verse, whether Greek or Latin, have not been able to reach the dignity, the majesty, and solemnity of our prose; so that the prose of scripture cannot be improved by verse, and even the divine poetry is most like itself in prose.

One observation more I would leave with you: Milton himself, as great a genius as he was, owes his superiority over Homer and Virgil, in majesty of thought, and splendour of expression, to the scriptures: they are the fountain from which he derived his light; the sacred treasure that enriched his fancy, and furnished him with all the truth and wonders of God and his creation, of angels and men, which no mortal brain was able to conceive: and in him, of all human writers, you will meet all his sentiments and words raised and suited to the greatness and dignity of the subject."

FELTON.

Mr. ROLLIN has made the following observations on the Song of MOSES. (The whole chapter is inserted in this book, for grammatical resolution.)

This excellent Song may justly be considered as one of the most eloquent pieces of antiquity. The turn of it is great, the thoughts noble, the style sublime and magnificent, the expressions strong, and the figures bold; every part of it abounds with images that strike the mind, and possess the imagination. This piece, which some believe was composed by Moses in Hebrew verse, surpasses the most beautiful descriptions which the Heathens have given us of this kind.

The original language of scripture must be vastly
E 5 eloquent,

eloquent, since there remains more in the copies of it, than in all the Latin works of ancient Rome, and the Greek ones of Athens. The scriptures are close, concise, devoid of foreign ornaments, which would only weaken their impetuosity and fire. Abhorrent of long perambulations, they go to the mark the shortest way. They love to include a great many thoughts in few words; to introduce them as so many shafts; and to make sensible such objects as are most distant from the senses, by the lively and natural images they draw of them. In a word, the scriptures have a greatness, strength, energy, and majestic simplicity, which raise them above every thing which can be found in Heathen eloquence."

On the same Subject.

The sublime is distinguished into several kinds: it is not always vehement and impetuous. Plato's style is lofty, though it flows gently without noise. Demosthenes is grand, though close and concise; and so is Cicero, though diffusive and copious. We may compare Demosthenes, on account of his vehemency, rapidity, and force, and the violence with which he ravages and carries away every thing—to a storm—to thunder. As to Cicero, he devours and consumes, like a great conflagration, whatever he meets, with an unextinguishable fire; which he spreads variously in his works, and receives fresh strength as he goes on. Longinus says, the sublime of Demosthenes is undoubtedly much more useful and efficacious in strong exaggerations and violent passions, when we must astonish, as it were, the auditors. On the other hand, copiousness is preferable
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to it, when we would, if I may use the figure, diffuse an agreeable dew over the minds of the people.

The true sublime, says Longinus, consists in a grand, noble, and magnificent way of thinking: and he consequently supposes the mind of him who writes or speaks, has in it nothing low or grovelling; but, on the contrary, that it is full of great ideas, generous sentiments, and an inexpressible nobleness.— This elevation, of mind and style, ought to be the image and effect of a greatness of soul. I will give some examples of sublime thoughts, which will much better shew the beauty and characteristics of them than any precepts.

Let others better mould the running mass
Of metals, and inform the breathing brass,
And soften into flesh a marble face:
Plead better at the bar, &c.

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But Rome, 'tis thine alone, with awful sway
'To rule mankind, and make the world obey;
Disposing peace and war thy own majestic way.
To tame the proud, the fetter'd slave to free:
These are imperial arts, and worthy thee!

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DRYDEN.

"What can all earthly monarchs against God?
"In vain their hosts united would annoy him.
"If he but shew himself, he breaks their leagues.
"He speaks, and instantly they fall to dust.
"The universe is nothing in his sight.
"The ocean flies, earth trembles at his voice,
"And infect men, pale death's fantastic sport,
"Are all before him, as tho' they were not."

The following line, from the same author, is not less sublime:

"Abner, I fear my God, and him alone."

In these places, the sublime results from the nobleness of the thoughts; but it must be owned, that what is said of God effaces all the rest: and indeed, it is fit that every thing should disappear, and be as nothing before him.

The majesty of the thoughts is generally followed by that of the words, which, in their turn, are of service to raise the thoughts. But we must be very careful not to take for sublime, a specious shew of greatness, founded on lofty expressions, jumbled together by chance; and which, when examined, are nothing but an empty assemblage of inflated words; rather to be contemned, than admired. Indeed, inflation is as vicious in discourse, as in the natural body. It has only a false and deceitful outside; but within, it is hollow and empty. This fault is not easily avoided: for since we naturally seek after the grand in every thing, and are particularly afraid of being charged with dryness, or want of force in our works or discourses; it happens, I know not how, that most people fall into that error, founded on this common maxim.

“ ’Tis great to fall in great attempts.”

The following are specimens of extravagance and bombast.

“ Such was the end of Pompey, after three consulships, and as many triumphs, or rather, after subduing the world; fortune being so inconsistent with herself, with regard to this great man, that the earth which before failed him for victories, now failed him for a grave.”

The following is still more extravagant.

“ Then Peter’s moan is like the thunder’s voice,
His

His sighs are winds, and rend the sturdiest oaks.
His tears, which silently stole down his cheek,
Now are like torrents, which from highest mountains
Rushing, sweep hamlets, cities, all before them,
And once again would drown the frightened globe."

This excellent poet quits visibly his character in this place, and shows us how easy it is for bombast and fustian to usurp the place of the grand and sublime. This piece was, no doubt, written in Malherbe's youth, and is unworthy of his other pieces.

ROLLIN'S *Belles Lettres*.

On sublimity in Objects.

I shall treat of the grandeur or sublimity of external objects themselves, and, afterwards of the description of such objects, or of what is called the sublime in writing. I distinguish these two things from one another, the grandeur of the objects themselves when they are presented to the eye, and the description of that grandeur in discourse or writing.

It is not easy to describe, in words, the precise impression which great and sublime objects make upon us, when we behold them; but every one has a conception of it. It produces a sort of internal elevation and expansion; it raises the mind much above its ordinary state; and fills it with a degree of wonder and astonishment, which it cannot well express. The emotion is certainly delightful; but it is altogether of the serious kind: a degree of awfulness and solemnity, commonly attend it when at its height; very distinguishable from the more gay and brisk emotion raised by beautiful objects.

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The simplest form of external grandeur appears in the vast and boundless prospects presented to us by nature; such as wide extended plains, to which the eye can see no limits; the firmament of heaven; or the boundless expanse of the ocean. All vastness produces the impression of sublimity. It is to be remarked, however, that space, extended in length, makes not so strong an impression as height or depth. Though a boundless plain be a grand object, yet a high mountain, to which we look up, or an awful precipice or tower whence we look down on the objects which lie below, is still more so. The excessive grandeur of the firmament arises from its height, joined to its boundless extent; and that of the ocean, not from its extent alone, but from the perpetual motion and irresistible force of that mass of waters. Where-ever space is concerned, it is clear that amplitude or greatness of extent, in one dimension or other, is necessary to grandeur. Remove all bounds from any object, and you presently render it sublime. Hence, infinite space, endless numbers, and eternal duration, fill the mind with great ideas.

From this, some have imagined, that vastness, or amplitude of extent, is the foundation of all sublimity. But I cannot be of this opinion, because many objects appear sublime, which have no relation to space at all. Such, for instance, is great loudness of sound. The burst of thunder or of cannon, the roaring of winds, the shouting of multitudes, the sound of vast cataracts of water, are all incontestibly grand objects. "I heard the voice of a great multitude, as the sound of many waters, and of mighty thunderings, saying Allelujah." In general we may observe, that great power and force exerted, always raise sublime ideas; and perhaps, the most copious source of these is derived

rived from this quarter. Hence the grandeur of earthquakes and burning mountains; of great conflagrations; of the stormy ocean, and overflowing waters; of tempests of wind; of thunder and lightning; and of all uncommon violence of the elements. Nothing is more sublime than mighty power and strength. A stream that runs within its banks, is a beautiful object; but when it rushes down with the impetuosity and noise of a torrent, it presently becomes a sublime one. From lions, and other animals of strength, are drawn sublime comparisons in poets. A race-horse is looked upon with pleasure; but it is the war-horse, "whose neck is clothed with thunder," that carries grandeur in its idea. The engagement of two great armies, as it is the highest exertion of human might, combines a variety of sources of the sublime; and has accordingly been always considered as one of the most striking and magnificent spectacles that can be either presented to the eye, or exhibited to the imagination in description.

For the farther illustration of this subject, it is proper to remark, that all ideas of the solemn and awful kind, and even bordering on the terrible, tend greatly to assist the sublime; such as darkness, solitude, and silence. What are the scenes of nature that elevate the mind in the highest degree, and produce the sublime sensation? Not the gay landscape, the flowery field, or the flourishing city; but the hoary mountain, and the solitary lake; the aged forest, and the torrent falling over the rock. Hence too, night-scenes are commonly the most sublime. The firmament when filled with the stars, scattered in such vast numbers, and with such magnificent profusion, strikes the imagination with a more awful grandeur, than when we view it enlightened with all
the

the splendour of the sun. The deep sound of a great bell, or, the striking of a great clock, is at any time grand ; but when heard amid the silence and stillness of the night, is doubly so. Darkness is very commonly applied for adding sublimity to all our ideas of the Deity. "He maketh darkness his pavilion ; he dwelleth in the thick cloud."

Almost all the descriptions given us of the appearances of supernatural beings, carry some sublimity, though the conceptions which they afford us be confused and indistinct. Their sublimity arises from the ideas, which they always convey, of superior power and might, joined with an awful obscurity. We may see this exemplified in the following noble passage of the book of Job: "In thoughts from the visions of the night, when deep sleep falleth upon men, fear came upon me, and trembling, which made all my bones to shake. Then a spirit passed before my face ; the hair of my flesh stood up : it stood still ; but I could not discern the form thereof ; an image was before mine eyes : there was silence ; and I heard a voice—*shall mortal man be more just than God ?*"

No ideas, it is plain, are so sublime as those taken from the Supreme Being ; the most unknown, the greatest of all objects ; the infinity of whose nature, and the eternity of whose duration, joined with the omnipotence of his power, though they surpass our conceptions, yet exalt them to the highest. In general, all objects that are greatly raised above us, or far removed from us either in space or in time, are apt to strike us as great. Our viewing them as through the mist of distance, is favourable to the impressions of their sublimity.

On the Sublime in Writing.

The true sense of sublime writing, undoubtedly, is such a description of objects, or exhibition of sentiments, which are in themselves of a sublime nature, as shall give us strong impressions of them.

The foundation (of the natural idea of the sublime in composition) must always be laid in the nature of the object described. Unless it be such an object, as, if presented to our eyes, if exhibited to us in reality, would raise ideas of that elevating, that awful, and magnificent kind, which we call sublime; the description however finely drawn (I say unless it thus affect us) is not entitled to come under this class. This excludes all objects that are merely beautiful, gay, or elegant.

In the next place, the object must not only, in itself, be sublime, but it must be set before us in such a light as is most proper to give us a clear and full impression of it; it must be described with strength, with conciseness, and simplicity. This depends, principally, upon the lively impression which the poet, or orator, has of the object which he exhibits; and upon his being deeply affected, and warmed, by the sublime idea which he would convey. If his own feeling be languid, he can never inspire us with any strong emotion. Instances, which are extremely necessary on this subject, will clearly show the importance of all the requisites which I have just now mentioned.

Of all writings, ancient or modern, the sacred scriptures afford us the highest instances of the sublime. The descriptions of the Deity, in them, are wonderfully noble: both from the grandeur of the
object,

object, and the manner of representing it. What an assemblage, for instance, of awful and sublime ideas is represented to us, in that passage of the 18th psalm, where an appearance of the Almighty is described? "In my distress I called upon the Lord; he heard my voice out of his temple, and my cry came before him. Then the earth shook and trembled; the foundations also of the hills were moved; because he was wroth. He bowed the heavens, and came down, and darkness was under his feet; and he did ride upon the cherub, and did fly, yea, he did fly upon wings of the wind. He made darkness his secret place; his pavilion round about were dark waters, and thick clouds of the sky." Here agreeably to the principles established in the last lecture, we see, with propriety and success the circumstances of darkness and terror are applied for heightening the sublime. So also, in the prophet Habakkuk, in a similar passage: "He stood, and measured the earth; he beheld and drove asunder the nations. The everlasting mountains were scattered; the perpetual hills did bow; his ways are everlasting. The mountains saw thee; and they trembled. The overflowing of the water passed by. The deep uttered his voice, and lifted up his hands on high."

The noted instance, given by Longinus, from Moses, "God said, let there be light; and there was light;" belongs to the true sublime; and the sublimity of it arises from the strong conception it gives, of an exertion of power, producing its effect with the utmost speed and facility. A thought of the same kind is magnificently amplified in the following passage of Isaiah, chap. xxiv. "Thus saith the Lord, thy Redeemer, and he that formed thee from the womb: I am the Lord that maketh all things, that stretcheth

stretcheth forth the heavens alone, that spreadeth abroad the earth by myself; that saith to the deep, be dry, and I will dry the rivers; that saith of Cyrus, he is my shepherd, and shall perform all my pleasure; even saying to Jerusalem, thou shalt be built; and to the temple, thy foundation shall be laid."

There is a passage in the psalms, which deserves to be mentioned under this head; "God" (says the psalmist) "stilleth the noise of the seas, the noise of the waves, and the tumults of the people."

Joining together two such grand objects, as the ragings of the waters, and the tumults of the people, between which there is so much resemblance, as to form a very natural association in the fancy, and representing them both as subject, at one moment, to the command of God, produces a noble effect.

The works of Ossian abound with examples of the sublime. The subjects of which that author treats, and the manner in which he writes, are particularly favourable to it. He possesses all the plain and venerable manner of the ancient times. He deals in no superfluous or gaudy ornaments; but throws forth his images with a rapid conciseness, which enables them to strike the mind with the greatest force.

Among poets of more polished times, we are to look for the graces of correct writing, for just proportion of parts, and skilfully conducted narration. But amidst the rude scenes of nature and of society, such as Ossian describes; amidst rocks, and torrents, and whirlwinds, and battles; dwells the sublime; and naturally associates with that grave and solemn spirit which distinguishes the author of Fingal.

"As autumn's dark storms pour from two echoing hills, so, towards each other approached the heroes.

As

As two dark streams from high rocks meet and mix, and roar on the plain: Loud, rough, and dark in battle, met Lochlin and Inisfail: chief mixed his strokes with chief, and man with man. Steel clanging sounded on steel. Helmets are cleft on high; blood bursts and smokes around. As the troubled noise of the ocean when roll the waves on high; as the last peal of the thunder of heaven; such is the noise of battle. The groan of the people spread over the hills. It was like the thunder of night, when the cloud bursts on Cona, and a thousand ghosts shriek at once on the hollow wind." Never were images of more awful sublimity employed to heighten the terror of battle.

If it shall now be enquired what are the proper sources of the sublime? My answer is, that they are to be looked for every where in nature. It is not by hunting after tropes, and figures, and rhetorical assistances, that we can expect to produce it. No: it stands clear, for the most part, of these laboured refinements of art. It must come unsought, if it come at all; and be the natural offspring of a strong imagination. Wherever a great and awful object is presented in nature, or a very magnanimous and exalted affection of the human mind is displayed; thence, if you can catch the impression strongly, and exhibit it warm and glowing, you may draw the sublime. These are its only proper sources.

In judging of any striking beauty in composition, whether it is, or is not, to be referred to this class, we must attend to the nature of the emotion which it raises; and except it be of that elevating, solemn, and awful kind, which distinguishes this feeling, we cannot pronounce it sublime.

As

As for what is called the sublime style, it is, for the most part, a very bad one: and has no relation whatever to the real sublime. Persons are apt to imagine that magnificent words, accumulated epithets, and a certain swelling kind of expression, contribute to, or even form, the sublime. Nothing can be more false. In all the instances of sublime writing, which I have given, nothing of this kind appears. "God said, Let there be light, and there was light." This is striking, and sublime. But put it into what is called the sublime style:—"The sovereign arbiter of nature, by the potent energy of a single word, commanded the light to exist;" and as Boileau has well observed, the style indeed is raised, but the thought is fallen. In general, in all good writing, the sublime lies in the thought, not in the words; and when the thought is truly noble, it will for the most part, clothe itself in a native dignity of language. The sublime, indeed, rejects mean, low, or trivial expressions; but it is equally an enemy to such as are turgid. The main secret of being sublime, is to say great things in few and plain words. It will be found to hold, without exception, that the most sublime authors, are the simplest in their style; and wherever you find a writer, who affects a more than ordinary pomp and parade of words, and is always endeavouring to magnify his subject by epithets, there you may immediately suspect, that feeble in sentiment, he is studying to support himself by mere expression.

DOC. BLAIR'S LECTURES, &c. &c.

Upon Grace in Writing.

I will not undertake to mark out with precision, that idea which I would express by the word Grace:
and,

and, perhaps, it can no more be described than justly defined. To give you, however, a general intimation of what I mean, when I apply that term to compositions of genius, I would resemble it to that easy air; which so remarkably distinguishes certain persons of a genteel and liberal cast. It consists, not only in the particular beauty of single parts, but arises from the general symmetry, and construction of the whole. An author may be just in his sentiments, lively in his figures, and clear in his expression; yet may have no claim to be admitted into the rank of finished writers. Those several members must be so agreeably united, as mutually to reflect beauty upon each other; their arrangement must be so happily disposed, as not to admit of the least transposition, without manifest prejudice to the entire piece. The thoughts, the metaphors, the allusions, and the diction, should appear easy and natural, and seem to arise like so many spontaneous productions, rather than as the effects of art and labour. Whatever, therefore, is forced or affected in the sentiments; whatever is pompous or pedantic in the expression, is the very reverse of Grace. Her mean is neither that of a prude nor a coquet; she is regular without formality, and sprightly without being fantastical. Grace, in short, is to good writing, what a proper light is to a fine picture; it not only shows all the figures in their several proportions and relations, but shows them in the most advantageous manner. As gentility (to resume my former illustration) appears in the minutest action, and improves the most inconsiderable gesture; so Grace is discovered in the placing of even a single word, or the turn of a mere expletive. Neither is this inexpressible quality confined to one species of composition only, but extends

tends to all the various kinds; to the humble pastoral, as well as the lofty epic; from the slightest letter, to the most solemn discourse.

That becoming air, which Tully esteemed the criterion of fine composition, and which every reader imagines so easy to be imitated, yet will find so difficult to attain—is the real characteristic of the elegant performances of Mr. Addison."

FITZOSB.

On plainness and perspicuity.

It is a great commendation to an author, and a good argument that he is master of the language in which he writes, and the subject on which he writes upon, when we understand him, and see into the scope and tendency of his thoughts, as we read him. All obscurity of expression, and darkness of sense, arise from the confusion of the writer's thoughts, and his want of proper words. If a man have not a clear perception of the matter he undertakes to treat of, be his style ever so plain as to the words he uses, it never can be clear; and if his thoughts upon his subject be ever so just and distinct, unless he have a ready command of words, and a faculty of easy writing in plain obvious expressions, the words will perplex the sense, and cloud the clearness of his thoughts. The common way of offending against plainness and perspicuity of style is, an affectation of hard unusual words, and of close contracted periods: the faults of pedants and sententious writers! who are vainly ostentatious of their learning, or their wisdom. Hard words, and quaint expressions, are abominable: wherever you meet with such an author, throw him away for a coxcomb. Some authors of reputation have

have used a short and concise way of expression, I must own, and if they are not so clear as others, the fault is to be laid on the brevity they labour after.

There is another extreme in obscure writers, not much taken notice of, which some empty conceited heads are apt to run into, out of a prodigality of words and a want of sense. This is the extravagance of our copious writers, who lose their meaning in the multitude of words, and bury their sense under heaps of phrases. Their understanding is rather rarified, than condensed: it is spread so thin, and diffused so wide, that it is hard to be collected. Two lines would express all they say in two pages: 'tis nothing but whipt syllabub and froth, a little varnish and gilding, without solidity or substance.

FELTON.

On Accuracy.

"Every work ought to be as *accurate* as possible. And though this apply to works of every kind, yet there is a difference whether the work be great or small. In great works (such as histories, epic poems, and the like) their very magnitude excuses incidental defects. It is otherwise in smaller works, for the very reason, that they are smaller. Such, through every part, both in sentiment and diction, should be perspicuous, pure, simple, and precise."

HARRIS.

On Diction.

As every sentiment must be expressed by words; the theory of sentiment naturally leads to that of diction. Indeed, the connection between them is so intimate,

intimate, that the same sentiment where the diction differs, is as different in appearance, as the same person, drest like a peasant, or drest like a gentleman. And hence we see, how much diction merits a serious attention. But this perhaps will be better understood by an example. Take then the following:—"Don't let a lucky hit slip; if you do, be-like you mayn't any more get at it." The sentiment (we must confess) is exprest clearly, but the diction surely is rather vulgar and low. Take it another way—"Opportune moments are few and fleeting; seize them with avidity, or your progression will be impeded." Here the diction, though not low, is rather obscure. The words are unusual, pedantic, and affected,—But what says Shakespeare?—

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted; all the voyage of their life
Is bound in shallows—

Here the diction is elegant, without being vulgar or affected; the words, though common, being taken under a metaphor, are so far estranged by this metaphorical use, that they acquire through the change, a competent dignity, and yet, without becoming vulgar, remain intelligible and clear."

HARRIS.

Reflections upon Style.

"Tully in his dialogue concerning the celebrated Roman orators, frequently mentions it as a very high encomium, that they possessed the elegance of their native language. Will it not be allowed of some importance, when it is considered, that eloquence is

one of the most considerable auxiliaries of truth? Nothing indeed contributes more to subdue the mind to the force of reason, than her being supported by the powerful assistance of masculine and vigorous oratory. As on the contrary, the most legitimate arguments may be disappointed of that success they deserve, by being attended with a spiritless and enfeebled expression. Accordingly, that most elegant of writers, the inimitable Mr. Addison, observes, in one of his essays, that "there is as much difference between comprehending a thought cloathed in Cicero's language, and that of an ordinary writer, as between seeing an object by the light of a taper, and the light of the sun." The truth is, the mind is delighted with a fine style, upon the same principle that it prefers regularity to confusion, and beauty to deformity. One might be apt indeed to suspect that certain writers amongst us, had considered all the beauties of this sort, as unworthy a lover of truth and philosophy. Their sentiments are sunk by the lowest expressions, and seem condemned to the first curse, of creeping upon the ground all the days of their life.

Others, on the contrary, mistake *pomp* for *dignity*; and, in order to raise their expressions above vulgar language, lift them up beyond common apprehensions, esteeming it (one would imagine) a mark of their genius, that it requires some ingenuity to penetrate their meaning. But how few writers, like Euphronius, know to hit that true medium which lies between those distant extremes? How seldom do we meet with an author, whose expressions, like those of my friend's, are glowing, but not glaring; whose metaphors are natural, but not common: whose periods are harmonious, but not poetical; in a word, whose

whose sentiments are well set, and shown to the understanding in their truest and most advantageous lustre."

FITZOSBEN.

On the Metaphor.

A Metaphor is the transferring of a word from its usual meaning to an analogous meaning, and then employing it agreeably to such transfer. For example: the usual meaning of the evening, is the conclusion of the day. But age too is a conclusion; the conclusion of human life. Now there being an analogy in all conclusions, we arrange in order the two we have alleged, and say, that, as evening is to the day, so is age to human life. Hence by an easy permutation (which furnishes at once two metaphors) we say alternately, that evening is the age of the day; and that age is the evening of life. There are other metaphors equally pleasing, but which we mention only, as their analogy cannot be mistaken. As wounds of grief. The plaintive voice of waters, &c. &c. A person of wit, being dangerously ill, was told by his friends, two more physicians were called in. So many! says he—do they fire then in platoons? It is with propriety that we transfer the word, to embrace, from human beings to things purely ideal. The metaphor appears just, when we say, to embrace a proposition; to embrace an offer; to embrace an opportunity. The following metaphors from *Shakespeare*, are natural and beautiful.

This is the state of man; to-day he puts forth
The tender leaves of hope; to-morrow blossoms,
And bears his blushing honours thick upon him:

The third day comes a frost, a killing frost,
And——nips his root——

In such metaphors (besides their intrinsic elegance) we may say the reader is flattered; I mean flattered, by being left to discover something for himself.

There is one observation, which will at the same time show both the extent of this figure, and how natural it is to all men. There are metaphors so obvious, and of course so naturalized, that ceasing to be metaphors, they become, (as it were) the proper words. It is after this manner we say, A sharp fellow. A great orator. The foot of a mountain. The eye of a needle. The bed of a river. To ruminate, &c. &c.

The scriptures abound in Metaphors, where they are always pleasing, pertinent, and striking, as, The Lord God is a *sun* and *shield*; to the upright. And Christ is called a *vine*, a *door*, a *rock*, a *lion*, a *lamb*, &c. &c. And man, *grass*, *flower*, a *shadow*, &c. &c.

Allegory is a continuation of *metaphors* through the same sentence, or discourse; and consequently, the same metaphor which was chosen at first must be continued to the end of the allegory. As, "Shall we suffer the monstrous crocodile to come out of *Nilus*, and to break into our fold, to overcome our shepherd, to rent off our skins with his griping paws; to crush our carcasses with his venomous teeth, to fill his insatiable paunch with our flesh, and to wallow at his pleasure in the booty?" The following from Prior's *Henry and Emma*, is much admired.

"Did I but purpose to embark with thee,
On the smooth surface of a summer's sea,

While

While gentle Zephyrs play with prosp'rous gales,
 And fortune's favours fill the swelling sails;
 But would forsake the ship and make the shore,
 When the winds whistle, and the tempests roar."

The beauty of metaphors displays itself in their easiness and propriety, where they are naturally introduced; but where they are forced and crowded, too frequent and various, and do not rise out of the course of thought, but are pressed into the service, instead of making the discourse more cheerful and lively, they make it sullen, dull, or disgusting. The use of metaphors is not only to convey the thought in a more pleasing manner, but to give it a stronger impression, and enforce it on the mind.

The following are extracts from St. Chrysostom's books of the Priesthood: They contain his apology for shunning the priesthood, when it was resolved upon by the clergy of Antioch, to make him a Bishop.

These books on the Priesthood, are reckoned among the best, and most eloquent pieces of antiquity. In them we have the genuine sublime.

Book the third, chap. 9.

"For, that most formidable rock, the rock of *vain-glory*, presents itself, much more dangerous than those, which the poets feigned to be the residence of the *Sirens*: For those, many have avoided, and sailed safely by; but this is so dangerous, that I myself can hardly keep clear of it. How much more, had I been promoted to this high dignity? which very thing would have been a delivering me up to be every day worried and torn by those wild beasts which inhabit that rock. Would you know what they are?

Anger, envy, contention, calumnies, lying, hypocrisy, snares, ill wishes against those that have done us no wrong : An immoderate love of praise, a desire of honour, unseemly fawnings, a contempt of the poor, a servile obsequiousness to the rich : much humility in appearance, but in reality none at all. These, and many more of the same sort, are the wild beasts which the rock of vain-glory nourishes."

Book the sixth, chap. 9.

" Shall I now try to represent to you the sufferings of my soul? That, perhaps, may move you to pardon me, and not to blame me any longer. But how, and in what words shall I attempt this? For it is impossible you should have a perfect idea of it, unless you could see into its secret recesses. But since this is not to be done, I will endeavour, as well as I can, to give you an imperfect allusion, by which you may form to yourself some tolerable notion of my trouble.

Set, then, before the eyes of your imagination, a formidable army by sea and land. Let the waves be covered with multitudes of vessels; and the plains and mountains with troops of horse and foot. Fancy that you see the splendor of shields and helmets, the burnished brass of which, reflects an illustrious blaze from the sun-beams. Let the rattling of spears, and the neighing of horses, strike the heavens with their noise. Let neither sea nor land appear, nor any thing be seen but arms and the face of war. Opposite to these, let the enemy stand in battle-array; men fierce and cruel; and let the time of the engagement be at hand.

Then imagine that you see a *country youth*, one brought up to nothing but the shepherd's crook and pipe, snatched on a sudden out of the field, and accoutred

ted with shining armour. Fancy that you see him carried through the army, and let every thing there be presented to his view. Let him be shown the several companies, and their leaders; the bowmen, the slingers, the tribunes, and centurions; the heavy armed foot, and light horse; the archers, galleys, and their commanders; the soldiers on board ready to fight; together with all the formidable apparatus of a naval force. On the other hand, let them show him the adverse army drawn up in order of battle. Let him see their terrible countenances; the various and vast collection of their arms; the precipices, cavities, and mountains difficult of access. Let him see their arts of delusion, horses flying, and armed men carried through the air, by the power of enchantment. Show him also the calamities of war: clouds of javelins; arrows falling like hail; thick darkness and sudden night, occasioned by the multitude of those weapons, by which the sun himself seems to suffer an eclipse; dust blinding the eyes; blood running in streams; the groans of men wounded and dying; the rejoicing of the conquerors; heaps of dead bodies; horses, with their riders, falling headlong over the heaps of the slain; the field of battle strewed with a dreadful mixture of human gore; the hoofs of horses and heads of men lying together; brains sticking to the sword, and spears broken short, with human eyes torn from their sockets on the points of them. Let him also be presented with the miseries of a sea fight; the vessels themselves, some burning in the midst of the water, others sinking with their crew; the roaring of the sea; the tumultuous din of the seamen; the froth of the waves, mixed with blood, and dashing over the hold; the dead lying in heaps upon the deck; some sinking, others swimming;

some cast by the force of the tide upon the strand, and others in shoals overwhelmed with the waves. To these dismal scenes of war, add the miseries of captivity, a slavery worse than death itself, if he should be vanquished. And, after he hath had a clear view of all these things, bid him mount on horseback, and take upon him the command of the whole army!

Do you think that so raw a youth would be equal to so great a charge? or would he not rather be ready to give up the ghost at the prospect of these things?"

Chap. 13.

"Think not that, by this description, I exceed the truth; nor suppose, that because we are at present shut up in the body, as in a prison, and so cannot see any thing of the invisible world, that, therefore, I make the thing greater than it really is. For, undoubtedly, could you discern the legions of the prince of darkness, and the furious onsets of the devil, you would see a warfare much greater, and more terrible, than that which I have now represented. It is true, indeed, you there have not arms of brass and iron; you have not horses, and chariots; you have not fire and darts, nor other visible instruments of war: But you have other sort of weapons, of a much more dreadful nature. These adversaries need not breast-plates, shields, swords, or spears: No; the very sight of that cursed host is of itself enough to dissolve the soul, unless it be very valiant indeed; and unless its own fortitude be supported also by a lively sense of the Divine providence and protection. And truly, were it possible for us, either putting off this body of flesh, or remaining in it, to see clearly, and without fear, all the forces of the evil spirit drawn
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up, and the war which he wages against us, you would behold not rivers of blood, nor dead bodies, but, so many ruins of lost souls! and, wounds so terrible, that all that description of war which I just now gave you, would seem but a ludicrous thing, a mere sport and pastime of children, in comparison to it! Such multitudes are they, that are every day cast down by the enemy. There is as great a disproportion also between the wounds received in the one and in the other sort of fight, and the death which follows both the one and the other, as there is between the soul and the body. For, in this spiritual warfare, when a soul is wounded, and falls; it doth not lie like a dead corpse, bereaved of sense, but it is, from that time, tormented by the remorse of an evil conscience; and, after its departure out of this life, it is, at the time of its judgment, delivered over to eternal punishment.

Moreover, if the soul of any sinner is insensible, and feels not the wounds which it receives from the devil, so much the worse, and the more dangerous its case; for, he that feels not the first wound, will easily receive a second, and a third: And, that impure spirit, will not cease to assault such a sinner till his last breath.

Consider also the manner of his attacks, and, on enquiry, you will find, that they are much more various and terrible, than those of any temporal enemy. For, who ever heard of such arts and stratagems of fraud and deceit, as are practised by that evil spirit? nor is it possible that any one should bear so unspeakable a malice against his enemies, as that *wicked-one* doth to the whole race of mankind. Consider also the vehemence and eagerness with which he fights against us, and you will find it ridiculous to compare

any temporal conflicts thereto. There is a great difference in this matter also, in respect of time: For the wars of mortal men with one another are of short continuance, and even in them there are truces and cessations; but, in our spiritual warfare with that wicked one, there is no time to disarm, nor to take rest; for him, I mean, who desires to remain unwounded: For here, one of these two things will necessarily happen; either that, being disarmed, he fall before the enemy, and be lost; or else that he continue lying on his arms, and be constantly on his guard, in a warlike posture. For this is what the adversary doth himself: He, and all his host, stand always waiting for our indolent hours; and employ abundantly more diligence for our ruin, than we ourselves do for our salvation. Lastly, there is a great difference also in another respect, which, to those that are not constantly on their watch, is the cause of infinite evils; and that is this, that our enemy is invisible to us, and that he assaults us by surprize and unawares.

And could you now have desired that I should have taken upon me to lead forth the foldiers of Christ? For if he, whose office it is to set in order and instruct others, be altogether weak and unskilful himself, and so, through his incapacity, those committed to his charge be betrayed to their own ruin; such a leader conducts his men rather to the devil, than to Christ.

But, what do you sigh for? Why do you weep? For I think, after this representation, my present state appears much more to be rejoiced at and congratulated (*in refusing the office of a bishop*) than to be lamented and deplored."

N. B. *Who*

N. B. *Who that considers the above, would be hasty to rush into the priesthood?*

On Idleness.

“ Idleness is so general a distemper, that there is hardly one person without some allay of it: and there are thousands, beside myself, spend more time in an idle uncertainty, whether of two affairs to begin first, than would be sufficient to end them both. The occasion of this seems to be, the want of some necessary employment to put the spirits in motion, and awaken them out of their lethargy. If I had less leisure I should have more; for I should then find my time distinguished into portions; but now one face of indolence overspreads the whole, and I have no land-mark, by which to direct myself. Indolence is a stream which flows slowly on, but yet undermines the foundation of every virtue. A vice of a more lively nature is less dangerous than this *rust* of the mind, which gives a tincture of its nature to every action of one's life. It would be as little hazard to be tost in a storm, as to lie thus perpetually becalmed. It is to no purpose to have within one the seeds of a thousand good qualities, if we want the vigour and resolution necessary for the exerting of them.

Death brings all persons back to an equality; and this image of it, this slumber of the mind, leaves no difference between the greatest genius, and the meanest understanding. A faculty of doing things remarkably praise-worthy thus concealed, is of no more use to the owner, than a heap of gold to a man who dares not use it. To-morrow is still the fatal time when all is to be rectified: to-morrow

comes, it goes, and still I please myself with the shadow, whilst I lose the reality; unmindful that the present time alone is ours, the future is yet unborn; the past is dead, and can only live (as parents in their children) in the actions it has produced. The time we live ought not to be computed by the number of years, but by the use which we have made of it. Wretched and thoughtless creatures! nothing lies upon our hands with such uneasiness; nor has there been so many devices for any one thing, as to make it slide away imperceptibly, and to no purpose. A shilling shall be hoarded up with care, whilst that which is above the price of an estate, is flung away with disregard and contempt."

GUARDIAN.

Time a sacred Trust.

"Time, you ought to consider as a sacred trust committed to you by God; of which, you are now the depositaries, and are to render an account at the last. That portion of it which he has allotted you, is intended partly for the concerns of this world, partly for those of the next. Let each of these occupy, in the distribution of your time, that space which properly belongs to it; and let not what you call necessary affairs, encroach on the time which is due to devotion. To every thing there is a season, and a time for every purpose under the heavens. If you delay till to-morrow what ought to be done to-day, you overcharge the morrow with a burden which belongs not to it. You load the wheels of time, and prevent it from carrying you along smoothly. He who every morning plans the transactions of the day, and follows out that plan, carries on a thread
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which will guide him through the labyrinth of the most busy life. The orderly arrangement of his time, is like a ray of light, which darts itself through all his affairs. But where no plan is laid, where the disposal of time is surrendered merely to the chance of accidents, all things lie huddled together in one chaos, which admits neither of distribution nor review."

BLAIR.

On Defamation.

"It is a certain sign of an ill heart to be inclined to *defamation*. Why should virtue provoke? Why should beauty displease in such a degree, that a man given to scandal never lets the mention of either pass by him, without offering something to the diminution of it. Fame is as natural a follower of merit, as a shadow is of a body. It is true, when crowds press upon you, this shadow cannot be seen; but when they separate from around you, it will again appear. The lazy, the idle, and the froward, are the persons who are the most pleased with the little tales which pass about the town, to the disadvantage of the rest of the world.

Cicero, in one of his pleadings, defending his client from general scandal, says very handsomely, and with much reason—"There are many who have particular engagements to the prosecutor. There are many who are known to have ill-will to him for whom I appear. There are many who are naturally addicted to defamation, and envious of any good to any man, who may have contributed to spread reports of this kind. For nothing is so swift as scandal, nothing is more easily sent abroad, nothing
received

received with more welcome, nothing diffuses itself so universally. I shall not desire, that, if any report to our disadvantage has any ground for it, you would overlook, or extenuate it. But if there be any thing advanced without a person who can say whence he had it; or which is attested by one who forgot who told him it; or who had it from one of so little consideration, that he did not then think it worth his notice; all such testimonies as these I know you will think too slight to have any credit against the innocence and honour of your fellow-citizen."

When an ill report is traced, it very often vanishes among such as the orator has here recited. And how despicable a creature must that be, who is in pain for what passes among so frivolous a people."

SPECTATOR.

Pride fills the World with Harshness and Severity.

"Let me advise you to view your character with an impartial eye; and to learn, from your own failings, to give that indulgence which in your turn you claim. It is pride which fills the world with so much harshness and severity. In the fulness of self-estimation, we forget what we are, we claim attentions to which we are not entitled. We are rigorous to offences, as if we had never offended: unfeeling to distress, as if we knew not what it was to suffer. From those airy regions of pride and folly, let us descend to our proper level. Let us survey the natural equality on which providence has placed man with man, and reflect on the infirmities common to all. If the reflection on natural equality and mutual offences be insufficient to prompt humanity, let us at least consider what we are in the sight of God.

God. Have we none of that forbearance to give to another, which we all so earnestly entreat from heaven? Can we look for clemency from our judge, when we are so backward to show it to our own brethren?"

BLAIR.

The Man of Humility.

"Eudoxus is a gentleman of exalted virtue and unstained reputation; every one who knows him speaks well of him; he is so much honoured, and so well beloved in his nation, that he must flee his country, if he would avoid praises. So sensible is he of the secret pride which has tainted human nature, that he holds himself in perpetual danger, and maintains an everlasting watch. He behaves now with the same modesty, as when he was unknown and obscure. He receives the acclamations of the world with so humble a mien, and indifference of spirit, as is truly admirable and divine. It is a lovely pattern; but the imitation is not easy. I took the freedom one day to ask him, how he acquired this wonderful humility; or if he were born without pride? "Ah, no," (said he, with a sacred sigh) "I feel the working poison, but I keep my antidote at hand: when my friends tell me of many good qualities and talents, I have learnt of St. Paul to say, What have I, that I have not received? My own consciousness of many follies and sins constrain me to add, What have I, that I have not misimproved? And then reason and religion join together to suppress my vanity, and teach me the proper language
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of a creature and a sinner. What then have I to glory in?"

WATTS.

The difference between true and false Politeness.

"It is evident enough, that the moral and christian duty of preferring one another in honour, respects only peace and charity, and terminates in the good and edification of our christian brother. Its use is, to soften the minds of men and to draw them from that savage rusticity, which engenders many vices, and discredits the virtues themselves. But when men had experienced the benefit of this complying temper, and had further seen the ends, not of charity only, but of self-interest, that might be answered by it; they considered no longer its just purpose and application, but stretched it to that officious sedulity, and extreme servility of adulation, which we too often observe and lament in polished life. Hence, that infinite attention which is so rigidly exacted, and so duly paid, in the commerce of the world: Hence, that prostitution of mind, which leaves a man no will, no sentiment, no principle, no character; all which disappear under the uniform exhibition of good manners: Hence, those insidious arts, those studied disguises, those obsequious flatteries, nay, those multiplied and nicely varied forms of insinuation and address, the direct aim of which may be to acquire the fame of politeness and good breeding, but the certain effect to corrupt every virtue, to sooth every vanity, and to inflame every vice of the human heart.

These fatal mischiefs introduce themselves under the pretence and semblance of that humanity, which the scriptures encourage and enjoin: But the genuine

ine virtue is easily distinguished from the counterfeit, and by the following plain signs.

True politeness is modest, unpretending, and generous. It chooses silently to forego its claims, not officiously to withdraw them. It appears as little as may be; and when it does, a courtesy would willingly conceal it. It engages a man to prefer his neighbour to himself, because he really esteems him; because he is tender of his reputation; because he thinks it more manly, more christian, to descend a little himself, than to degrade another. It respects, in a word, the credit and estimation of his neighbour.

The mimic of this amiable virtue, *false politeness*, is, on the other hand, ambitious, servile, timorous. It affects popularity: is solicitous to please, and to be taken notice of. The man of this character does not offer, but obtrudes his civilities: because he would merit by this assiduity; because, in despair of winning regard by any worthier qualities, he would be sure to make the most of this; and lastly, because of all things, he would dread, by the omission of any punctilious observance, to give offence. In a word, this sort of politeness respects, for its immediate object, the favour and consideration of our neighbours.

Again; the man who governs himself by the spirit of the apostle's precept, expresses his preference of another, in such a way as is worthy of himself: in all innocent compliances, in all honest civilities, and in all decent and manly condescensions.

On the contrary, the man of the world, who rests in the *letter* of this command, is regardless of the *means* by which he conducts himself. He respects neither his own dignity, nor that of human nature. Truth, reason, and virtue, are equally betrayed by
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this supple impostor. He assents to the errors, though the most pernicious; he applauds the follies, though the most ridiculous; he soothes the vices, though the most flagrant, of other men. He never contradicts, though in the softest form of insinuation; he never disapproves, though by a respectful silence; he never condemns, though it be only by a good example. In short, he is solicitous for nothing, but by some studied devices to hide from others, and, if possible, to palliate to himself, the grossness of his illiberal adulation.

Lastly, we may be sure, that the *ultimate* ends for which these different objects are pursued, and by so different *means*, must also lay wide of each other. Accordingly, the true polite man would, by all proper testimonies of respect, promote the credit and estimation of his neighbour; *because* he sees, that, by this generous consideration of each other, the peace of his neighbours is in a good degree preserved; *because* he knows that these mutual attentions prevent animosities, soften the fierceness of men's manners, and dispose them to all the offices of benevolence and charity; *because*, in a word, the interests of society are best preserved by this conduct; and, *because* he understands it to be his duty to love his neighbour.

The falsely polite, on the contrary, are anxious, by all means whatever, to procure the favour and consideration of those, with whom they converse; *because* they regard, ultimately, nothing more than their private interest; *because* they perceive, that their own selfish designs are best carried on by such practices: in a word, *because* they love themselves. Thus we see, that genuine virtue consults the honour of others by worthy means, and for the noblest purposes:

purposes: the counterfeit solicits their favour by dishonest compliances, and for the basest end."

HURD.

On Politeness.

"Politeness is one of those advantages which we never estimate rightly, but by the inconvenience of its loss. Its influence upon the manners is constant and uniform, so that, like an equal motion, it escapes perception. The circumstances of every action are so adjusted to each other, that we do not see where an error could have been committed, and rather acquiesce in its propriety, than admire its exactness.

The universal axiom in which all complaisance is included, and from which flow all the formalities which custom has established in civilized nations, is, that NO MAN SHOULD GIVE PREFERENCE TO HIMSELF. A rule so comprehensive and certain, that, perhaps, it is not easy for the mind to image an incivility, without supposing it to be broken.

There are, indeed, in every place, some particular modes of the ceremonial part of good breeding, which being arbitrary and accidental, can be learned by habitude and conversation only; such are the forms of salutation, the different gradations of reverence, and all the adjustments of place and precedence. These, however, may be often violated without offence; if it be sufficiently evident, that neither malice nor pride contributed to the failure; but will not atone, however rigidly observed, for the tumour of insolence, or petulence of contempt. I have, indeed, not found among any part of mankind, less

less real and rational complaisance, than among those who have passed their time in paying and receiving visits, in frequenting public entertainments, in studying the exact measure of ceremony, and in watching all the variations of fashionable courtesy.

They know, indeed, at what hour they may beat the door of an acquaintance, how many steps they must attend him towards the gate, and what interval should pass before his visit be returned; but seldom extend their care beyond the exterior and unessential parts of civility, nor refuse their vanity any gratification, however expensive to the quiet of another."

RAMBLER.

On good Breeding.

"Good breeding is the art of shewing men, by external signs, the internal regard which we have for them. It arises from good sense, improved by conversing with good company. A well-bred fool is impertinent; and an ill-bred wise man, like a good instrument out of tune, is awkward, harsh, and disagreeable. A courteous blockhead is, however, a more acceptable guest, almost every where, than a rude sage. Men are naturally so fond of themselves, that they will rather mis-spense their time with a complaisant ape, than improve it with a surly philosopher.

Good breeding is never to be learned by study; and therefore they who study it are formalists, and stiff pedants. The best bred men, as they come to be so by use and observation only, practise it without affectation. You see good breeding in all that they do, without seeing the art of it. It is a habit; and like all others, acquired by practice. The breeding
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of courts is the easiest, and most refined. Courtiers have the constant advantage of living daily with the best-bred men : besides, having occasion for all sorts of people, they accustom themselves to use all sorts of people civilly. By conversing with all sorts, they can readily fall into all sorts of styles, and please every one, by talking to him in his own way. They find too, by daily experience, and promiscuous conversation, that the difference between men and men is not so great, as an unacquaintedness with men would generally make it. They are therefore under no awe, nor shyness in speaking to the greatest ; nor have any general contempt for the meanest : A contempt which too often arises from a wrong judgment, grounded upon pride, and continued by inexperience.

An engaging manner and genteel address may be out of one's power ; but it is in the power of every one to be condescending and affable. When people are obliging, they are said to be well-bred. The heart and intention are chiefly considered ; when these are found friendly and sincere, the manner of expressing them, though awkward, will be kindly overlooked.

Great abilities alone make no man's person amiable ; some have been unpopular with the greatest ; and some even ridiculous. But the easy, the complaisant man, whose chief abilities are in his behaviour, pleases and obliges all, and is amiable to as many as he obliges. Forced complaisance is soppery ; and affected easiness is a monster. I have seen a world of tradesmen, and almost as many gentlemen, take such pains to be well-bred, that I have been in pain for them. Native plainness is a thousand times better. Good-breeding is indeed an amiable and persuasive thing : it beautifies the actions and even
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the looks of men. But equally odious is the grimace of good breeding: in comparison with this, bluntness is an accomplishment. The ape of a well-bred man is just as offensive, as the well-bred man is agreeable: he is a nuisance to his acquaintances."

On the same Subject.

"Good breeding is the result of much good sense, some good nature, and a little self-denial for the sake of others. Taking this for granted, it is astonishing to me, that any body, who has good sense and good nature, can essentially fail in good breeding. As to the modes of it, indeed, they vary according to persons, places, and circumstances; and are to be acquired only by observation and experience; but the substance of it is every where, and eternally the same. Good manners are, to particular societies, what good morals are to society in general, their cement, and their security. Very few are wanting in the respect which they should show to those whom they acknowledge to be their superiors. It is the manner of showing that respect which is different. The man of fashion, and of the world, expresses it in its full extent; but naturally easily, and without concern: whereas a man, who is not used to genteel company, expresses it awkwardly; one sees that he is not used to it, and that it costs him a great deal: but I never saw the worst bred man living, guilty of lolling, whistling, scratching his head, and such like indecencies, in company that he respected. In such companies, therefore, the point to be attended to is, to shew that respect which every body means to shew, in an easy, unembarrassed, and graceful manner.

In mixed companies, whoever is admitted to make
part

part of them, is, for the time at least, supposed to be on a footing of equality with the rest, and, consequently, as there is no one principal object of awe and respect, people are apt to take a greater latitude in their behaviour, and to be less upon their guard; and so they may, provided it be within certain bounds, which are upon no occasion to be transgressed. But, upon these occasions, though no one is entitled to distinguished marks of respect, every one claims, and very justly, every mark of civility and good breeding. There is another sort of good breeding, in which people are the most apt to fail, from a very mistaken notion, that they cannot fail at all. I mean, with regard to one's familiar friends and acquaintances, or those who really are our inferiors; and there, undoubtedly, a greater degree of ease is not only allowable, but proper, and contributes much to the comforts of a private, social life. But ease and freedom have their bounds, which must by no means be violated. A certain degree of carelessness and negligence becomes insulting, from the real or supposed inferiority of the persons: and that delightful liberty of conversation among a few friends, is soon destroyed, as liberty has often been, by being carried to licentiousness."

LORD CHESTERFIELD.

Egotism to be avoided.

"Egotism is the most usual and favourite figure of most people's rhetoric; and yet nothing is more disagreeable or irksome in company than to hear a man either praising or condemning himself; for both proceed from the same motive, vanity. I would allow no man to speak of himself, unless in a court of justice;

tice; in his own defence, or as a witness. Shall a man speak in his own praise? No: the hero of his own tale always puzzles and disgusts the company; who do not know what to say, or how to look. Shall he blame himself? No: vanity is as much the motive of his condemnation as of his panegyric.

I have known people take shame to themselves, and, with a modest contrition, confess themselves guilty of the most cardinal virtues! They have such a weakness in their nature, that they cannot help being moved with the misfortunes and miseries of their fellow creatures; which they feel perhaps more, but at least as much, as they do their own. Their generosity, they are sensible, is imprudence; for they are apt to carry it too far, from the weak, the irresistible beneficence of their nature. They are possibly too jealous of their honour, too irascible when they think it is touched; and this proceeds from their unhappy warm constitution, which makes them too sensible upon that point: and so possibly with respect to all the virtues. A poor trick, and a wretched instance of human vanity, and what defeats its own purpose. Do you be sure never to speak of yourself, for yourself, nor against yourself; but let your character speak for you: whatever that says will be believed; but whatever you say of it will not be believed, and only make you appear odious and ridiculous.

In conversing with those who are much your superiors, however easy and familiar you are with them, preserve the respect that is due to them. converse with your equals with an easy familiarity, and at the same time, great civility and decency: but too great familiarity, according to the old saying, often breeds contempt. I know nothing more difficult in
common

common behaviour; than to fix due bounds to familiarity: too little implies an unsociable formality; too much destroys friendly and social intercourse. The best rule I can give you to manage familiarity is, never to be more familiar with any body than you would be willing, and even wish, that he should be with you. On the other hand, avoid that uncomfortable reserve which is generally the shield of cunning, or the protection of dulness. To your inferiors you should use a hearty benevolence in your words and actions, instead of a refined politeness, which would be apt to make them suspect that you rather laughed at them.

Carefully avoid all affectation either of body or of mind. It is a very true observation, that no man is ridiculous for being what he really is, but for affecting to be what he is not. I have known many a man of common sense pass generally for a fool, because he affected a degree of wit that nature had denied him. A ploughman is by no means awkward in the exercise of his trade, but would be exceedingly ridiculous, if he attempted the air and graces of a man of fashion."

CHESTERFIELD.

The Virtue of Gentleness.

"Gentleness corrects whatever is offensive in our manners, and, by a constant train of humane attentions, studies to alleviate the burden of common misery. Its office, therefore, is extensive. It is not, like some other virtues, called forth only on peculiar emergencies; but it is continually in action, when we are engaged in intercourse with men. It ought to form our address, to regulate our speech, and to

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diffuse

diffuse itself over our whole behaviour. I must warn you, however, not to confound this gentle wisdom which is from above, with that artificial courtesy, that studied smoothness of manners, which is learned in the school of the world. Such accomplishments, the most frivolous and empty may possess. Too often they are employed by the artful, as a snare; too often affected by the hard and unfeeling, as a cover to the baseness of their minds. We cannot, at the same time, avoid observing, the homage which, even in such instances, the world is constrained to pay to virtue.

In order to render society agreeable, it is found necessary to assume somewhat that may at least carry its appearance: Virtue is the universal charm; even its shadow is courted, when the substance is wanting: the imitation of its form has been reduced to an art, and, in the commerce of life, the first study of all who would either gain the esteem, or win the hearts of others, is to learn the speech, and to adopt the manners of *candour, gentleness, and humanity*: but that gentleness which is the characteristic of a good man, has, like every other virtue, its seat in the heart: and let me add, nothing except what flows from it, can render even external manners truly pleasing; for no assumed behaviour can at all times hide the real character. In that unaffected civility which springs from a gentle mind, there is a charm infinitely more powerful, than in all the studied manners of the most finished courtier.” BLAIR.

Gentleness to be assumed as the Ornament of every Age and Station.

“Let us, then, cultivate that gentle wisdom which is, in so many respects, important both to our duty
and

and happiness. Let us assume it as the ornament of every age, and of every station. Let it temper the petulance of youth, and soften the moroseness of old age. Let it mitigate authority in those who rule, and promote deference in those who obey. I repeat the caution, not to mistake for true gentleness, that flimsy imitation of it, called polished manners, which often among the men of the world, under a smooth appearance, conceals much asperity. Let yours be native gentleness of heart; flowing from the love of God, and the love of man. Unite this amiable spirit, with a proper zeal for all that is right, and just, and true. Let piety be combined in your character with humanity. Let determined integrity dwell in a mild and gentle breast. A character thus supported, will command more real respect, than can be procured by the most shining accomplishments, when separated from virtue."

BLAIR.

Gentleness best promoted by Religious Views.

"Gentleness will, most of all, be promoted by frequent views of those great objects which our holy religion presents. Let the prospects of immortality fill your minds. Look upon this world as a stage of passage. Consider yourselves as engaged in the pursuit of higher interests; as acting now, under the eye of God, an introductory part to a more important scene. Elevated by such sentiments, your minds will become calm and sedate. You will look down, as from a superior station, on the petty disturbances of the world. They are the selfish, the sensual, and the vain, who are most subject to the impotence of passion. They are linked so closely to the world

by so many sides they touch every object, and every person around them, that they are perpetually hurt, and perpetually hurting others. But the spirit of true religion removes us to a proper distance from the grating objects of worldly contentions. It leaves us sufficiently connected with the world, for acting our part in it with propriety: but disengages us from it so far, as to weaken its power of disturbing our tranquillity. It inspires magnanimity; and magnanimity always breathes gentleness. It leads us to view the follies of men with pity, not with rancour; and to treat, with the mildness of a superior nature, what in little minds would call forth all the bitterness of passion."

BLAIR.

Sincerity and Truth.

"Sincerity and truth are the basis of every virtue. That darkness of character where we can see no heart; those foldings of art, through which no native affection is allowed to penetrate, present an object, unamiable in every season of life, but particularly odious in youth. If, at an age when the heart is warm, when the emotions are strong, and when nature is expected to show herself free and open, you can already smile and deceive, what are we to look for, when you shall be longer hacknied in the ways of men; when interest shall have completed the obduration of your heart, and experience shall have improved you in all arts of guile? Dissimulation in youth, is the forerunner of perfidy in old age. Its first appearance is the fatal omen of growing depravity, and future shame. It degrades parts and learning; obscures the lustre of every accomplishment; and

and sinks you into contempt with God and man. As you value, therefore, the approbation of heaven, or the esteem of men, cultivate the love of truth. In all your proceedings be direct and consistent. Ingenuity and candour possess the most powerful charm. The path of truth is a plain and safe path; that of falsehood is a perplexing maze. After the first departure from sincerity, it is not in your power to stop. One artifice unavoidably leads on to another; till, as the intricacy of the labyrinth increases, you be left entangled in your own snare.

Virtuous sincerity is perfectly consistent with the most prudent vigilance and caution. It is opposed to cunning, not to true wisdom. It is not the simplicity of a weak and improvident, but the candour of an enlarged and noble mind; of one, who scorns deceit, because he accounts it both base and unprofitable; and who seeks no disguise, because he needs none to hide him." BLAIR.

The Stings of Guilty Passions.

"Assemble all the evils which poverty, disease, or violence can inflict, and their stings will be found by far less pungent, than those which guilty passions dart into the heart. Amidst the ordinary calamities of the world, the mind can exert its powers, and suggest relief: and the mind is properly the man; the sufferer, and his sufferings, can be distinguished. But those disorders of passion, by seizing directly on the mind, attack human nature in its strong hold, and cut off its last resource. They penetrate to the very seat of sensation; and convert all the powers of thought into instruments of torture." BLAIR.

Beware of Seducing Appearances.

“ At your first setting out in life especially, when yet unacquainted with the world and its snares, when every pleasure enchants with its smile, and every object shines with the gloss of novelty; beware of the seducing appearances which surround you, and recollect what others have suffered from the power of headstrong desire. If you allow any passion, even though it be esteemed innocent, to acquire an absolute ascendant, your inward peace will be impaired. But if any which has the taint of guilt, take possession of your mind, you may date from that moment the ruin of your tranquillity. Nor with the season of youth does the peril end. To the impetuosity of youthful desire, succeed the more sober, but no less dangerous, attachments of advancing years; when the passions which are connected with interest and ambition begin their reign, it is difficult to say how far their malignant influence may extend. From the first to the last of man's abode on earth, the discipline must never be relaxed, of guarding the heart from the dominion of passion. Eager passions, and violent desires, were not made for man. They exceed his sphere, they find no adequate objects on earth; and of course can be productive of nothing but misery. The certain consequence of indulging them is, that there shall come an evil day, when anguish and disappointment shall come upon us; and drive us to acknowledge, that all which we enjoy availeth us nothing.”

BLAIR.

The present Life to be considered only as it may conduce to the Happiness of a future one.

“ A lewd young fellow seeing an aged hermit go by him barefoot, *Father*, says he, *you are in a very miserable condition if there be not another world. True, son,* said the hermit; *but what is thy condition if there be?*

Man is a creature designed for two different states of being, or rather, for two different lives. His first life is short and transient; his second, permanent and lasting. The question we are all concerned in is this, in which of these two lives is our chief interest? Whether we should endeavour to secure to ourselves the pleasures and gratifications of a life which is uncertain and precarious, and at its utmost length of a very inconsiderable duration:—or to secure to ourselves the pleasures of a life that is fixed and settled, and will never end?—Every man upon the first hearing of this question, knows which side he ought to close with. But however right we are in theory, it is plain that in practice we adhere to the wrong side of the question! Should a spirit of superior rank, who is a stranger to human nature, accidentally alight upon the earth, and take a survey of its inhabitants; what would his notions of us be? Would he not think that we are a species of beings made for quite different ends and purposes than what we really are? Must not he imagine that we were placed in this world to get riches and honours? Would not he think that it was our duty to toil after wealth, station, and title? Nay, would not he believe we were forbidden poverty by threats of eternal punishment; and enjoined to pursue our pleasures under the pain of damnation? He would certainly imagine

gine that we were influenced by a scheme of duties quite opposite to those which are indeed prescribed to us. But how great would be his astonishment, when he should learn that we were beings not designed to exist in this world above threescore and ten years; and that the greatest part of this busy species fall short even of that age? How would he be lost in horror and admiration, when he should know that this set of creatures are to exist to all eternity in another life, for which they make no preparations?

The following question is started by one of the schoolmen. Supposing the whole body of the earth were a great ball or mass of the finest sand, and that a single grain of this sand should be annihilated every thousand years: Supposing then that you had it in your choice to be happy all the while this prodigious mass of sand would be consuming by this slow method, till there should not a grain of it be left; on condition you were to be miserable for ever after: or supposing that you might be happy for ever after, on condition you would be miserable till the whole mass of sand were thus annihilated at the rate of one sand in a thousand years: Which of these two cases would you make your choice? It must be confessed in this case, so many thousands of years are to the imagination as a kind of eternity, though in reality they do not bear so great a proportion to that duration which is to follow them, as an unit does to the greatest number which you can put together in figures, or as one of those sands to the supposed heap. Reason therefore tells us, without any manner of hesitation, which would be the better part in this choice. But the choice we actually have before us, is this,—Whether we will chuse the pleasures of sin for a short uncertain

tain life, and be miserable to all eternity:—or, on the contrary, be religious this short uncertain life, and happy for a whole eternity.—What words are sufficient to express that folly, which, in such a case makes a wrong choice?”

SPECTATOR.

Omniscience and Omnipresence of the Deity, together with the Immensity of his Works.

“I was yesterday about sun-set walking in the open fields, till the night insensibly fell upon me. I at first amused myself with all the richness and variety of colours, which appeared in the western parts of heaven: in proportion as they faded away and went out, several stars and planets appeared one after another, till the whole firmament was in a glow. The blueness of the ether was exceedingly heightened and enlivened by the season of the year, and by the rays of all those luminaries that passed through it. The Galaxy appeared in its most beautiful white. To complete the scene, the full moon rose at length in that clouded majesty, which Milton takes notice of, and opened to the eye a new picture of nature, which was more finely shaded, and disposed among softer lights, than that which the sun had before discovered to us. As I was surveying the moon, walking in her brightness, and taking her progress among the constellations, a thought arose in me, which I believe very often perplexes and disturbs men of serious and contemplative natures. David himself fell into it in that reflection, ‘When I consider the heavens, the work of thy fingers, the moon and the stars which thou hast ordained, what is man that thou art mindful of him,

‘and the son of man that thou regardest him!’ In the same manner, when I considered that infinite host of stars, or, to speak more philosophically, of suns, which were then shining upon me, with those innumerable sets of planets or worlds, which were moving round their respective suns; when I still enlarged the idea, and supposed another heaven of suns and worlds rising still above this which we discovered, and these still enlightened by a superior firmament of luminaries, which are planted at so great a distance, that they may appear to the inhabitants of the former, as the stars do to us; in short, while I pursued this thought, I could not but reflect on that little insignificant figure which I myself bore amidst the immensity of God’s works. Were the sun which enlightens this part of the creation, with all the host of planetary worlds which move about him, utterly extinguished and annihilated, they would not be missed, more than a grain of sand upon the sea shore! The space they possess is so exceedingly little in comparison of the whole, it would scarce make a blank in the creation. The chasm would be imperceptible to an eye, that could take in the whole compass of nature, and pass from one end of the creation to the ether! As it is possible there may be such a sense in ourselves hereafter, or in creatures which are at present more exalted than ourselves. We see many stars by the help of glasses, which we do not discover with our naked eyes; and the finer our telescopes are, the more still are our discoveries. Huygenius carries this thought so far, that he does not think it impossible there may be stars, the light of which, has not yet travelled down to us, since their first creation. There is no question but the universe has certain bounds set to it; but when we consider that it is the
work

work of infinite power, prompted by infinite goodness, with an infinite space to exert itself in, how can our imagination set any bounds to it? To return, therefore, to my first thought, I could not but look upon myself with secret horror, as a being not worth the smallest regard of one who had so great a work under his care and superintendency. I was afraid of being over-looked amidst the immensity of nature, and lost among that infinite variety of creatures, which in all probability swarm through all these immeasurable regions of matter. In order to recover myself from this mortifying thought, I considered that it took its rise from those narrow conceptions, which we are apt to entertain of the divine nature. We ourselves cannot attend to many different objects at the same time. If we are careful to inspect some things, we must of course neglect others. This imperfection which we observe in ourselves, is an imperfection that cleaves in some degree to creatures of the highest capacities, as they are creatures, that is, beings of finite and limited natures. The presence of every created being is confined to a certain measure of space, and consequently his observation is stinted to a certain number of objects. The sphere in which we move, and act, and understand, is of a wider circumference to one creature than another, according as we rise one above another in the scale of existence. But the widest of these our spheres has its circumference. When, therefore, we reflect on the divine nature, we are so used and accustomed to this imperfection in ourselves, that we cannot forbear in some measure ascribing it to him, in whom there is no shadow of imperfection. Our reason indeed assures us, that his attributes are infinite, but the poorness of our conception is such, that it cannot

forbear setting bounds to every thing it contemplates, till our reason comes again to our succour, and throws down all those little prejudices which rise in us un-awares, and are natural to the mind of man.

We shall therefore utterly extinguish this melancholy thought, of our being overlooked by our Maker in the multiplicity of his works, and the infinity of those objects among which he seems to be incessantly employed, if we consider, in the first place, that he is *omnipresent*, and in the second, that he is *omniscient*.

If we consider him in his omnipresence: his being passes through, actuates, and supports the whole frame of nature. His creation, and every part of it, is full of him. There is nothing he has made, that is either so distant, so little, or so inconsiderable, which he does not essentially inhabit. His substance is within the substance of every being, whether material or immaterial, and as intimately present to it, as that being is to itself. It would be an imperfection in him, were he able to remove from one place into another, or to withdraw himself from any thing he has created, or from any part of that space which he diffused and spread abroad to infinity. In short, to speak of him in the language of the old philosophers, *he is a being whose centre is every where, and his circumference no where*.

In the second place, he is omniscient: His omniscience indeed necessarily flows from his omnipresence. He cannot but be conscious of every motion that arises in the whole material world, which he thus essentially pervades; and of every thought that is stirring in the intellectual world, to every part of which he is thus intimately united. Several moralists have considered the creation as the temple of God, which he has built with his own hands, and
which

which is filled with his presence. Others have considered infinite space as the receptacle, or rather the habitation of the Almighty: but the noblest and most exalted way of considering this infinite space, is that of Sir Isaac Newton, who calls it the *sensorium* of the God-head. Brutes and men have their *sensoriolo*, or little *sensoriums*, by which they apprehend the presence, and perceive the actions of a few objects, that lie contiguous to them. Their knowledge and observation turn within a very narrow circle. But as God Almighty cannot but perceive and know every thing in which he resides, infinite space gives room to infinite knowledge, and is, as it were, the organ to omniscience.

Were the soul separate from the body, and with one glance of thought should start beyond the bounds of the creation, should it for millions of years continue its progress through infinite space with the same activity, it would still find itself within the embrace of its Creator, and encompassed round with the immensity of the God-head!

While we are in the body, he is not less present with us, because he is concealed from us. "Oh that I knew where I might find him!" (says Job) "Behold I go forward, but he is not there; and backward, but I cannot perceive him: on the left hand, where he doth work, but I cannot behold him: he hideth himself on the right hand, that I cannot see him." In short, reason as well as revelation, assures us, that he cannot be absent from us, notwithstanding he is undiscovered by us.

In this consideration of God Almighty's omnipresence and omniscience, every uncomfortable thought vanishes. He cannot but regard every thing that has being;

being; especially such of his creatures" *who fear to offend him, and delight to please him.*

SPECTATOR.

Motives to Piety, drawn from the preceding Considerations.

"The consideration of the omniscience and omnipresence of the Deity, might furnish us with many incentives to devotion. And, first, how disconsolate is the condition of an intellectual being, who is thus present with his Maker, but at the same time receives no extraordinary benefit or advantage from his presence!

Secondly, How deplorable is the condition of an intellectual being, who feels no other effects from his presence, than such as proceed from divine wrath and indignation!

Thirdly, How happy is the condition of that intellectual being, who is sensible of his Maker's presence; from the secret effects of his mercy and loving kindness!

1. How disconsolate is the condition of an intellectual being, who is present with his Maker, but receives no extraordinary benefit from this his presence!—Every particle of matter is actuated by this Almighty Being which passes through it. The heavens and the earth, the stars and planets, move and gravitate by virtue of this great principle within them. All the dead parts of nature are invigorated by the presence of their Creator, and made capable of exerting their respective qualities. The several instincts in the brute creation, do likewise operate and work towards the several ends which are agreeable

able to them, by this divine energy. Man only, who does not co-operate with his holy spirit, and is unattentive to his presence, receives none of these advantages from it, which are perfections of his nature, and necessary to his well-being. The divinity is with him, and in him, and every where about him, but of no advantage to him. It is the same thing to a man without religion, as if there were no God in the world. It is indeed impossible for an infinite Being to remove himself from any of his creatures; but though he cannot withdraw his essence from us, which would argue an imperfection in him, he can withdraw from us all the joys and consolations of it. His presence may perhaps be necessary to support us in our existence; but he may leave this our existence, with regard to its happiness or misery. For, in this sense, he may cast us away from his presence, and take his holy spirit from us.

2. How deplorable is the condition of an intellectual being, who feels no other effects from his Maker's presence, than such as proceed from divine wrath and indignation!—We may assure ourselves, that the great Author of our nature will not always be as one, who is indifferent to any of his creatures.—Those who will not feel him in his love, will be sure at length to feel him in his displeasure. And how dreadful is the condition of that creature, who is sensible of the being of his Creator, only by what he suffers from him! He is as essentially present in hell, as in heaven; but the inhabitants of those accursed places behold him only in his wrath, and shrink within the flames to conceal themselves from him. It is not in the power of imagination to conceive the fearful effects of Omnipotence incensed.

But I shall consider only the wretchedness of an intellectual

intellectual being, who, in this life, lies under the displeasure of him, that at all times, and in all places, is intimately united with him. He is able to disquiet the soul, and vex it in all its faculties. He can hinder any of the greatest comforts of life from refreshing us, and give an edge to every one of its slightest calamities. Who then can bear the thought of being an out-cast from his presence, that is, from the comforts of it, or of feeling it only in its terrors?

But, thirdly, how happy is the condition of that intellectual being who is sensible of his Maker's presence from the secret effects of his mercy and loving kindness. The blessed in heaven behold him face to face, that is, are as sensible of his presence, as we are of the presence of any person whom we look upon with our eyes. There is doubtless a faculty in spirits, by which they apprehend one another, as our senses do material objects: and there is no question but our souls, when they are disembodied, or placed in glorified bodies, will by this faculty, in whatever part of space they reside, be always sensible of the divine presence. We, who have this veil of flesh standing between us and the world of spirits, must be content to know that the Spirit of God is present with us, by the effects which he produceth in us. Our outward senses are too gross to apprehend him; we may however taste and see how gracious he is, by his influence upon our minds, by those *gracious* thoughts which he awakens in us, by those secret comforts and refreshments which he conveys into our souls, and by those ravishing joys and inward satisfactions, which are perpetually springing up, and diffusing themselves among all the thoughts of good men. He is lodged in our very essence, and is as a soul within the soul, to irradiate its understanding,
rectify

rectify its will, purify its passions, and enliven all the powers of man. How happy, therefore, is an intellectual being, who, by prayer and meditation, opens this communion between God and his own soul! Though the whole creation frowns upon him, and all nature looks black about him, he has his light and support within him, which are able to cheer his mind, and bear him up in the midst of all those horrors which encompass him. He knows that his helper is at hand, and is always nearer to him than any thing else can be, which is capable of annoying or terrifying him. In the midst of calumny or contempt, he attends to that Being who whispers better things within his soul, and whom he looks upon as his defender, his glory, and the lifter up of his head. In his deepest solitude and retirement, he knows that he is in company with the greatest of beings; and, perceives within himself such real sensations of his presence, as are more delightful than any thing that can be met with in the conversation of his creatures.

Even in the hour of death, he considers the pains of his dissolution to be nothing else but the breaking down of that partition, which stands between his soul, and the sight of that Being, who is always present with him, and is about to manifest itself to him in fullness of joy. If we would be thus happy, and thus sensible of our Maker's presence, we must keep such a watch over all our thoughts, that, in the language of the scripture, his soul may have pleasure in us. We must take care not to grieve his holy spirit; and endeavour that the meditations of our hearts be always acceptable in his sight, that he may delight thus to reside and dwell in us. I shall conclude this discourse with those emphatical words in divine revelation,

revelation, *If a man love me, he will keep my words, and my father will love him, and we will come unto him, and make our abode with him.*"

SPECTATOR.

A SACRED POEM.

PART I.

1. MY heart and voice I raise,
To spread MESSIAH's praise :
Messiah's praise—let all repeat :
The Universal Lord,
By whose prolific word
Creation rose in form complete !
2. *Let there be light*—he said—
Then sudden darkness fled,
Obedient to his high command !
And massy orbs above
Began to shine—and move—
Sustain'd by his Almighty hand.
3. Creation's utmost bound,
(How high, or how profound)
Declares his Majesty divine :
Thou Everlasting Sire,
Thee—shall thy works admire,
And all proclaim the glory thine.
4. Man—the supreme of all
On this terrestrial ball,

In

In wisdom's purest gifts array'd;
From Eden basely fell:
To ransom him from hell,—
MESSIAH—suffer'd in his stead!

5. A servant's form he wore,
And in his body bore
Our dreadful curse on Calvary!
He like a victim stood,
And pour'd his sacred blood,
To set the guilty captives free:
6. But soon the victor rose
Triumphant o'er his foes,
And led the vanquish'd host in chains:
He threw their empire down,
His foes, compell'd to own,
O'er all the great Messiah reigns?
7. With mercy's mildest grace
He governs all our race
In wisdom, righteousness, and love:
Who to Messiah fly
Shall find redemption nigh,
And all his great salvation prove.
8. Hail, Saviour, Prince of Peace,
Thy kingdom shall increase,
'Till all the world thy glory see!
And righteousness abound,
As the great deep profound,
And fill the earth with purity!

PART II.

9. In fierce consuming fire
Shall destin'd worlds expire!

And

And in his might MESSIAH rise :
The raging fervent blaze
Shall lift its voice in praise,
While all dissolve in earth and skies !

10. The mighty lord of all
Shall then the nations call—
“Ye dead arise, to judgment come :”
The crouds arising see
His sov'reign majesty,
And trembling wait their final doom.

11. Great day that shall descry
To every wondering eye
The secret deeds of day and night !
The sacred volume large
Its record shall discharge,
And bring our ev'ry thought to light !

12. The bold blasphemer there,
In rage, and wild despair—
In vain wou'd shun impending ire :
Where shall the guilty hide ?
Or the fierce day abide,
The day of God, reveal'd in fire ?

13. With pangs unfelt before,
Urg'd by their pain—implore
A refuge from tremendous wrath !
Too late !—transfixt with awe,
They hear the fiery law
Condemn them to eternal death !

14. Bound with relentless chains,
They sink beneath their pains,

Nor

Nor shines one beam of hope from heav'n:
With the infernal host,
Are now for ever lost!
And down to fiery regions driv'n.

PART III.

15. Ye happy sons of light,
Who conquer'd in the fight,
And steadfast to the end endur'd!
Now view the great reward
MESSIAH hath prepar'd,
And to his faithful saints secur'd.

16. In ecstasies of bliss,
They *see him as he is*,
Whose glory fills th' eternal Throne:
He bids his servants prove
Their Master's joy above,
And be with him for ever one!

17. City of God, in thee
Is full felicity:
Thy treasures, an unbounded store!
Where—from the Source of Love,
The saints, transported, prove
Unbounded joys for ever more!

18. There saints and angels join
In fellowship divine,
And rapture swells the solemn lay:
While all with one accord
Adore their glorious Lord,
And shout his praise in endless day.

19. *Salem,*

19. *Salem*, secure above,
 Thy joys when shall I prove,
 And to thy holy hill attain?
 Where weary pilgrims rest,
 And in thy glories blest'd
 With God their King for ever reign.
20. May I but find the grace
 To fill a humble place
 In that *inheritance* above:
 My tuneful voice I'll raise,
 In songs of loudest praise,
 To spread thy fame—Redeeming Love.
21. Reign—true MESSIAH—reign,
 Thy Kingdom shall remain
 When stars and sun no more shall shine:
 MYSTERIOUS DEITY,
 Who ne'er began to be!
 To sound thy endless praise—be mine.

B. R.

LOGIC.

Logic is the art of reasoning on any subject, in order to discover truth or error; or, it is the art of conducting the faculties of the mind, which are given us for that purpose, and these are four, viz. 1. Perception, whereby we perceive and contemplate the species of external objects offered to the mind by the senses. 2. Judgment, by which we compare ideas together, in order to affirm or deny some property of them. 3. Reasoning, argumentation, or ratiocina-

ration, whereby we infer one proposition from two or more that are premised. 4. Disposition, which is that act of the mind, by which we dispose the several ideas in such order and manner as to yield the most perfect knowledge of the subjects to which they belong; and this, by Logicians, is called method. The subjects of the perceptive faculty are all things that offer themselves to our senses; the ideas which the mind forms of them; and the terms by which we express them; in all which we consider the following things usually called Predicables, or Predicaments, viz. 1. The Genus, or, general nature, as, an Animal. 2. The species, or particular sort; as, man, horse, &c. &c. 3. Difference, or that quality which makes one thing of a different nature from another, as, roundness in a globe. 4. Property, or mode, peculiar to any body, as talking in a man, barking in a dog, &c. &c. 5. Accident, which is any thing that may casually happen to a body, and is not essential to its nature, as, tallness or shortness; beauty or deformity, &c. &c. Ideas are divided into, 1. Sensible, or such as we acquire by the senses, as, colours, sounds, tastes, &c. &c. 2. Mental, which we gain by reflection in the mind, as, such as relate to God, spirits, faculties of the mind; passions, as, hope, fear, love, &c. &c.

Again, ideas are distinguished into, 1. Simple, as those of heat, cold, sweet, bitter, &c. 2. Complex, which are made by joining two or more of the simple ones; as, bitter-sweet-apple, a deep-blue, &c. 3. Compound, such as contain two different ideas of a different nature together, as a medicine of different ingredients, harmony of different sounds united, &c. 4. Collective ideas, such as consist of a number of ideas of the same kind, as an army of men, a flock
of

of sheep, &c. There are also various other distinctions of ideas; as, into real and imaginary, clear and confused, adequate or inadequate, true or false, &c. &c.

Judgment, the second great part of ratiocination, is the doctrine of propositions; and directs a just definition of words and terms, in order to form a proposition, which is a sentence affirming or denying something of the subject thereof; as, Plato was a Philosopher.

In a proposition, three things are considered, 1. The subject, as Plato. 2. The predicate, or that which is affirmed, or denied, viz. that he was a Philosopher. 3. The Copula, which joins both the former, and consists of affirmative or negative particles; as, am, or, am not; was, or, was not, &c.

Propositions are distinguished into, 1. Universal, by the words *all*, every; no, none; &c. as, all men must die: none, or no one knows when. 2. Particular, by the words, some, many, few, &c. As, some men are born blind; few are truly wise. 3. Single, or, individual; as, Sir Isaac Newton excelled all in knowledge. 4. Affirmative, as, God is a spirit. 5. Negative, as, man is not immortal; none are perfectly innocent, &c. 6. Compound; when there are two or more subjects or predicates; as, light and heat enliven and delight both men and beasts. 7. True, which represent the true or real state of things; as, birds have wings. 8. False; as, Angels have wings: Brutes are meer machines. 9. Dubious; as, the planets are supposed to be inhabited, &c.

Argumentation, or, Reasoning, is the third great part of Logic; and here the Logician has recourse to a technical method of forming the argument, or syllogism, by which he proves his thesis, or position.

In

In which syllogism, there are three terms. 1. The major, which contains the predicate. 2. The minor, which contains the subject; and, 3. The middle term, by which the other two are connected to show their agreement or disagreement. Thus suppose the question were, whether God must be worshipped? Here worship is the major or predicate; God, the subject or minor-term; and the middle-term in order to form the argument, I make the idea of a Creator, and then from the whole reason thus,

Our Creator ought to be worshipped;
But God is our Creator,
Therefore God ought to be worshipped.

These are the three propositions of a syllogism, called the major, minor, and conclusion. The form of a syllogism is greatly varied by the scholastic methods of mood and figure; with which it would avail us very little to be acquainted; there are also various compound syllogisms, under different forms and names; as, the *Epichirema*, *Dilemma*, *Prosyllogism*, and *Sorites*; to which may be added, the following defective syllogism, viz. an *Enthymem*, *Induction*, *Example*. The syllogism, when artfully contrived to deceive by false reasoning, is called a *paralogism*, or *sophism*; and the person who uses it a *sophist*, or or an *equivocator*.

Disposition is the last great part of Logic, and consists in the art of method, or a dialectical distribution of things according to the order of nature, or as the subject treated of may require. Method is two-fold, *synthetic*, or *analytic*. *Synthesis*, or composition, is that which begins with the several parts, and proceeds to the knowledge of the whole; as geometers first treat of points, lines, and angles;

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then

then of triangles, squares, circles, &c. Then of the more compounded figures and properties of solid bodies ; and thus compose an entire system of their art.

Analysis is that part of method which begins with the definition and general account of the subject ; and then considers and treats of the nature and qualities of all the parts separately ; and in this manner are most of the sciences taught, as grammar, logic, rhetoric, music, arithmetic, algebra, philosophy, &c. &c.

MARTIN.

On Rhetoric.

Rhetoric is the art of speaking well, and ornamentally on any subject. A speech made according to the rules of this art, is called an oration ; and the speaker an orator.

In oratory there are four great parts, viz. 1. Invention, by which we find out such reasons and arguments as are adapted to persuade or gain belief. 2. Disposition, which consists in a proper disposal or arrangement of the arguments, or subject matter before invented. 3. Elocution, which consists in a rich diction, or language, embellished with tropes and figures. 4. Pronunciation, which relates to the delivery of a discourse or oration, in regard of voice and gesture.

Invention derives arguments from various topics ; as, the certainty, or probability of things. The manners, customs, and habits of times, places, and people ; the testimonies of ancient and modern authors ; authority of the sacred writings ; received opinions, proverbs, sentences, laws, contracts, &c. &c. all which the orator is prepared to use as occasion requires : as, 1. The pathetic ; where he applies them

them so as to excite and move the passions. 2. The panegyric ; where his declamation is filled with the encomium or praises of persons, places, and things ; or else dispraises them, in the strain of invective. 3. The rational, or deliberative ; where every reason, motive, or argument is made use of to persuade, or dissuade. 4. The judicial ; here the orator accuses, or defends, by all the arguments that can be thought of, to afford matter for such purposes.

Disposition prescribes the best method of proceeding with the arguments, in an oration ; this method consists of the following parts, viz. 1. The exordium, or beginning of the discourse, wherein the orator sets forth the aim and scope of what he has to say, and then prepares his audience for due attention to the sequel. 2. The narration, which consists in a recital of facts, and is adapted to convince the hearers ; which should always be true, or at least probable, perspicuous, and concise. 3. The proposition ; here the orator proposes the sum of the whole oration, and enumerates the several heads, on which he proposes to expatiate and declaim. 4. The confirmation ; wherein he proves his main *thesis*, or position, by every kind of reasoning pertinent to the subject. 5. Confutation ; for when he hath confirmed his own doctrine, he naturally then proceeds to confute and disprove that of his adversary. 6. The peroration, or conclusion ; this consists in a recapitulation of the principal arguments, by way of enforcing them on the minds of the auditors, and moving their affections as much as possible.

Elocution is that part which relates to the language or diction of an orator ; in which three things are to be considered, viz. 1. Elegance ; that is, purity and perspicuity of style. 2. Composition ; which gives

rules for a genuine and beautiful order and connection of syllables, words, sentences, and periods in the discourse. 3. Dignity; by which the oration is rendered florid and ornamental, by a judicious use of tropes and figures of speech. A *trope* is an elegant and beautiful turning a word from its proper signification to another; as, charity is *cold*; you read *Virgil*, i. e. his writings; the clouds drop fatness, the spring awakes the flowers, &c. &c. The principal tropes are the following, viz. *metaphor*, *metonymy*, *synecdoche*, *irony*, *hyperbole*, *metalepsis*, *catachresis*, *allegory*, *antiphrasis*, *litotes*, *antonomasia*, *diasynchus*, *sarcasm*, and many others. The figures of speech, "when properly adapted," render the "oration or discourse," fine and beautiful. In these the rhetorician can easily furnish himself with a rich variety of figures, and figurative turns and expressions; for the flowers which grow in the garden of rhetoric are almost infinite in respect of their names, number, and species.

Pronunciation is the last great part; and regards a graceful and apt confirmation of the voice and gestures, comporting with the nature of the subject. The voice should be clear, articulate, free, natural, unaffected, strong, and harmonious. The gestures of the body graceful, and manly; expressive of proper passions, according to the subject. This especially respects the air of the countenance, and the tone of the voice: a monotony of voice, and the sameness of gesture, are such vices of oratory, whether that of the *bar*, *pulpit*, or *theatre*, as above all other things, render it irksome and disagreeable to the hearers.

MARTIN.

The two following Orations being reckoned excellent in their kind, and as they are divided into Parts, will serve for Examples.

The Oration of St. Paul, Acts xxvi.

EXORDIUM.

I think myself happy, King Agrippa, because I shall answer for myself this day before thee, touching all the things whereof I am accused by the jews: especially because I know thee to be expert in all customs and questions which are among the jews: wherefore I beseech thee to hear me patiently.

NARRATION.

My manner of life from my youth, which was at first among mine own nation at Jerusalem, know all the jews, which knew me from the beginning (if they would testify) that after the strictest sect of our religion, I lived a Pharisee. And now I stand and am judged for the hope of the promise made by God to our Fathers: unto which promise our twelve tribes, instantly served God day and night, hope to come: for which hope's sake, King Agrippa, I am accused by the jews.

PROPOSITION.

Why should it be thought a thing incredible with you, that God should raise the dead?

CONFIRMATION.

I verily thought with myself, that I ought to do many things contrary to the name of Jesus of Nazareth; which thing I also did in Jerusalem: and many of the saints did I shut up in prison, having received

authority from the chief priests; and when they were put to death I gave my voice against them. And I punished them oft in every synagogue, and compelled them to blaspheme; and being exceedingly mad against them, I persecuted them even unto strange cities. Whereupon, as I went to Damascus, with authority and commission from the chief priest; at mid-day, O king! I saw in the way a light from heaven, above the brightness of the sun, shining around me, and them which journeyed with me. And when we were all fallen to the earth, I heard a voice speaking unto me, and saying in the Hebrew tongue, *Saul, Saul, why persecutest thou me? It is hard for thee to kick against the goads.* And I said, Who art thou, Lord? And he said, *I am Jesus whom thou persecutest; but rise, and stand upon thy feet: For I have appeared unto thee for this purpose, to make thee a minister and a witness both of those things which thou hast seen, and of those things in which I will appear unto thee; delivering thee from the people and from the Gentiles, unto whom I now send thee, to open their eyes, and to turn them from darkness to light, and from the power of Satan unto God, that they may receive forgiveness of sins, and inheritance among them, which are sanctified through that faith which is in me.* Whereupon, O King Agrippa, I was not disobedient to the heavenly vision; but shewed, first unto them of Damascus, and afterwards to those of Jerusalem, and through all the country of Judea, and then to the Gentiles, that they should repent of their sins, and turn to God, performing deeds worthy of that repentance which they profess.

REFUTATION.

For these causes the Jews caught me in the temple,
and

and went about to kill me with their own hands. Having therefore obtained help of God, I continue unto this day, witnessing both to small and great, saying none other things than those which the prophets and Moses have declared should be: that Christ should suffer, and that he should be the first that should rise from the dead, and should discover light unto the people, and to the Gentiles.

PERORATION.

I am not mad, most noble Festus, but speak forth the words of truth and soberness. For the King knoweth of these things, before whom I also speak freely: for I am persuaded that none of these things are hidden from him; for this thing was not done in a corner—King Agrippa, believest thou the prophets? I know thou believest.—I would to God that not only thou, but also all that hear me this day were both almost, and altogether such as I am, except these bonds.

*The Oration of CATALINE to his Associates;
Conspirators against the Roman Commonwealth.*

EXORDIUM.

HAD I not had, ere now, O my companions, sufficient proofs of your valour and fidelity, the opportunity which presents itself to us would have been of no effect; in vain should we have entertained those vast hopes; in vain would this universal dominion have been within our power: nor should I have been so rash as to grasp at uncertainties, instead of certainties, by the help of men of fickle and unactive tempers. But as on various and important occasions I have experienced your gallantry and faithful

faithful attachment to me, I have thereby been induced to undertake the atchievement of an enterprize, the greatest and most glorious in the world; being persuaded that the smiles or frowns of fortune, will affect me in the same manner as they do you. For, to have the same aversions, and the same desires, this, alone is the very bond of friendship.

NARRATION.

But you, all of you, have had my design communicated to you separately already: and indeed, every day my mind is on fire at the very thoughts of the miserable life we are to lead, if we do not avenge ourselves into liberty. For since the government of our nation hath fallen into the power, nay, is under the entire sway, and at the absolute disposal of a few; Kings and tetrachs have been tributary to them; states and nations have paid them taxes; whilst we, brave, honourable men, nobles and commoners, have been counted the rabble, the mob, without interest, without authority, in a slavish subjection to those very persons, to whom, were the government on a right footing, *we* ought to be a terror. Hence all interest, power, honour, riches, are with them, or with whom they please; to us, they have left repulses, dangers, impeachments, poverty. How long, ye bravest of men, will ye endure these things?

PROPOSITION.

Is it not better to die gloriously, than to lead disgracefully a miserable, a dishonourable life, the scorn of their insolence?

CONFIRMATION.

But, O ye *Immortals*, victory is in our hands; our age is in its bloom, our mind in its full vigour.
They

They, on the contrary, are in the decline of life, emaciated by luxury, and worn out by years.

The work needs only a beginning; the undertaking itself will accomplish the rest. For what mortal, who professes the spirit of a man, can endure that they should have such a superfluity of riches as to squander them in levelling mountains, and building palaces in the sea; while we are in want of the very necessities of life; that they should have two or more noble seats; whilst we have no where one single friendly roof to shelter us from the inclemencies of the weather. Though they are continually purchasing paintings, statues, massy plate of the most excellent workmanship; though they are for ever pulling down new edifices, and building them up again; in short, though they contrive by all imaginable methods to waste and consume their wealth, yet with all their extravagance, they cannot exhaust that immense treasure which they have hoarded up. But we have poverty at home, debt abroad; our circumstances bad, our expectations desperate. In one word, what have we left but a miserable existence?

PERORATION.

Arise, then, arise.—Lo! that liberty, that glorious liberty, which we have so often wished for! moreover, riches, honour, glory are in our view.—These are the rewards which fortune offers to the conquerors. Let the case itself, the present juncture, the imminent danger, the magnificent spoils of war, have a greater influence over you than any thing I have said. Appoint me your general, or fellow-soldier. My heart (nor hand) shall never forsake you. These things, as consul, I hope to execute with you, unless
my

my mind deceive me, and you choofe rather to be slaves than reign.

*Speech of ADHERBAL to the ROMAN SENATE,
imploing their Assistance against JUGURTHA.*

Fathers!

It is known to you that King Micipsa, my father, on his death-bed, left in charge to Jugurtha, his adopted son, conjunctly with my unfortunate brother Hiempsal and myself, the children of his own body, the administration of the kingdom of Numidia, directing us to consider the senate and people of Rome as proprietors of it. He charged us to use our best endeavours to be serviceable to the Roman commonwealth in peace and war; assuring us, that your protection would prove to us a defence against all enemies, and would be instead of armies, fortifications, and treasures.

While my brother and I were thinking of nothing but how to regulate ourselves according to the directions of our deceased father, Jugurtha—the most infamous of mankind! breaking through all ties of gratitude and of common humanity, and trampling on the authority of the Roman commonwealth—procured the murder of my unfortunate brother, and has driven me from my throne and native country, though he knows I inherit the friendship and alliance of the Romans.

For a prince to be reduced, by villainy, to my distressful circumstances, is calamity enough; but my misfortunes are heightened by the consideration, that I find myself obliged to solicit your assistance, Fathers, for the services done you by my ancestors,
not

not for any I have been able to render you in my own person. Jugurtha has put it out of my power to deserve any thing at your hands, and has forced me to be burdensome, before I could be useful to you. And yet, if I had no plea but my undeserved misery, who, from a powerful prince, the descendant of a race of illustrious monarchs, find myself, without any fault of my own, destitute of every support, and reduced to the necessity of begging foreign assistance against an enemy who has seized my throne and kingdom: if my unequalled distresses were all I had to plead, it would become the greatness of the Roman commonwealth, the arbiters of the world, to protect the injured, and to check the triumph of daring wickedness over helpless innocence. But, to provoke your vengeance to the utmost, Jugurtha has driven me from the very dominions which the Senate and people of Rome gave to my ancestors. Thus, Fathers, your kindness to our family is defeated, and Jugurtha, in injuring me, throws contempt on you.

O wretched prince! O cruel reverse of fortune! O father Micipsa! is this the consequence of your generosity, that he whom your goodness raised to an equality with your own children, should be the murderer of your children? Must then the royal house of Numidia always be a scene of havock and blood? When that scourge of Africa was no more, we congratulated ourselves on the prospect of established peace. But instead of peace, behold the kingdom of Numidia drenched with royal blood, and the only surviving son of its late king, flying from an adopted murderer, and seeking that safety in foreign parts, which he cannot command in his own kingdom.

Whither—O whither shall I fly? If I return to the royal palace of my ancestors, my father's throne
is

is seized by the murderer of my brother. What can I there expect, but that Jugurtha should hasten to imbrue in my blood those hands which are now reeking with my brother's? If I were to fly for refuge or for assistance to any other court, from what prince can I hope for protection if the Roman commonwealth give me up? From my own family or friends I have no expectations. My royal father is no more: he is beyond the reach of violence, and out of hearing of the complaints of his unhappy son. Were my brother alive, our mutual sympathy would be some alleviation: but he is hurried out of life in his early youth, by the very hand which should have been the last, to injure any of the royal family of Numidia. The bloody Jugurtha has butchered all whom he suspected to be in my interest. Some have been destroyed by the lingering torment of the cross; others have been given a prey to wild beasts, and their anguish made the sport of men more cruel than wild beasts. If there be any yet alive, they are shut up in dungeons, there to drag out a life more intolerable than death itself.

Look down, illustrious Senators of Rome! from that height of power to which you are raised, on the unexampled distresses of a prince, who is, by the cruelty of a wicked intruder, become an outcast of all mankind. Let not the crafty insinuations of him who returns murder for adoption, prejudice your judgment. Do not listen to the wretch who has butchered the son and relations of a king, who gave him power to sit on the same throne with his own sons. If ever the time come when the due vengeance from above shall overtake him, he will then in his turn feel distress, and suffer for his impious ingratitude to my father, and his blood-thirsty cruelty to my brother.

O mur-

O murdered, butchered brother! O dearest to my heart—now gone for ever from my sight!—But why should I lament his death? He is indeed deprived of the blessed light of heaven, of life and kingdom, at once, by the very person who ought to have been the first to hazard his own life in defence of any one of Micipsa's family; but as things are, my brother is not so much deprived of these comforts, as delivered from terror, from flight, from exile, and the endless train of miseries which render life to me a burden. He lies full low, gored with wounds, and festering in his own blood: but he lies in peace: he feels none of the miseries which rend my soul with agony and distraction; whilst I am set up a spectacle to all mankind of the uncertainty of human affairs. So far from having it in my power to revenge his death, I am not master of the means of securing my own life: so far from being in a condition to defend my kingdom from the violence of the usurper, I am obliged to apply for foreign protection for my own person.

Fathers! Senators of Rome! the arbiters of the world!—to you I fly for refuge from the murderous fury of Jugurtha.—By your affection for your children, by your love for your country, by your own virtues, by the majesty of the Roman commonwealth, by all that is sacred, and all that is dear to you—deliver a wretched prince from undeserved, unprovoked injury; and save the kingdom of Numidia, which is your own property, from being the prey of violence, usurpation, and cruelty.

SALLUST.

On Figurative Language.

Figures, in general, may be described to be the language, which is prompted either by the imagination, or by the passions. I admit, that persons may both speak and write with propriety, who know not the name of any of the figures of speech, nor ever studied any rules relating to them. Nature dictates the use of figures; and many a one uses metaphorical expressions to good purpose, without any idea of what a metaphor is. No figures will render a cold or an empty composition interesting; whereas, if a sentiment be sublime or pathetic, it can support itself perfectly well, without any borrowed assistance. Hence, several of the most affecting and admired passages of the best authors, are expressed in the simplest language.

What has been said on this subject, tends to throw light upon the nature of language in general; and will lead to the reasons, why Tropes or Figures contribute to the beauty and grace of style.

First, They enrich language, and render it more copious. By their means, words and phrases are multiplied for expressing all sorts of ideas; for describing even the minutest differences; the nicest shades and colours of thought; which no language could possibly do by proper words alone, without assistance from Tropes.

Secondly, They bestow dignity on style. When we want to adapt our language to the tone of an elevated subject, we should be greatly at a loss, if we could not borrow assistance from figures. Assistance of this kind is often needed in prose compositions; but poetry could not subsist without it. Hence Figures form the constant language of poetry. To
say

say that "the sun rises", is trite and common; but it becomes a magnificent image when expressed as Mr. THOMSON has done:

*But yonder comes the powerful king of day,
Rejoicing in the east.*

By a well-chosen figure, even conviction is assisted, and the impression of a truth upon the mind, made more lively and forcible than it would otherwise be. As in the following illustration of Dr. YOUNG: "When we dip too deep into pleasure, we always stir a sediment that renders it impure and noxious;" or in this, "A heart boiling with violent passions, will always send up infatuating fumes to the head." An image that presents so much congruity between a moral and sensible idea, serves like an argument from analogy, to enforce what the author asserts, and to induce belief."

"A Metaphor is a comparison implied, but not expressed as such; as when I say, "Achilles is a Lion," meaning, that he resembles one in courage or strength. A comparison, or simile is when the resemblance between two objects is expressed in form, and generally pursued more fully than the nature of a metaphor admits; as when I say, "The actions of princes are like those great rivers, the course of which every one beholds, but their springs have been seen by few." This slight instance will show, that a happy comparison is a kind of sparkling ornament, which adds not a little lustre and beauty to discourse.

BLAIR.

Personification.

Go to your Natural Religion; lay before her Mahomet, and his disciples, arrayed in armour and blood,

blood, riding in triumph over the spoils of thousands who fell by his victorious sword. Show her the cities which he set in flames, the countries which he ravaged and destroyed, and the miserable distress of all the inhabitants of the earth. When she has viewed him in this scene, carry her to his retirement; shew her the prophet's chamber; his concubines and his wives; and let her hear him alledge revelation, and a divine commission, to justify his adultery and lust. When she is tired with this prospect, then shew her the blessed JESUS, humble and meek, doing good to all the sons of men. Let her see him in his most retired privacies; let her follow him to the mount, and hear his devotions and supplications to God. Carry her to his table, to view his poor fare, and hear his heavenly discourse. Let her attend him to the tribunal, and consider the patience with which he endured the scoffs and reproaches of his enemies. Lead her to his cross; let her view him in the agony of death, and hear his last prayer for his persecutors; *Father forgive them for they know not what they do!*—When Natural Religion has thus viewed both, ask her, Which is the Prophet of God?

BISHOP SHERLOCK.

“ Oh! unexpected stroke, worse than of death!
Must I thus leave thee, Paradise! thus leave
Thee, native soil, these happy walks, and shades,
Fit haunt of God's!”

Address or Apostrophe.

“ Weep on the rocks of roaring winds, O maid
of Inistore; bend thy fair head over the waves, thou
fairer than the ghosts of the hills, when it moves
in

in a sunbeam at noon over the silence of Morven!
He is fallen! Thy youth is low; pale beneath the
sword of Cruchullin!"

FINGAL.

"O woods, O fountains, hillocks, dales and bowers!
With other echo late I taught your shades
To answer, and resound far other song."

*O thou sword of the Lord! how long will it be ere
thou be quiet! put thyself up into the scabbard, rest
and be still! How can it be quiet, seeing the Lord
hath given it a charge against Abkelon, and against
the sea-shore? there hath he appointed it.*

Examples of Antithesis.

"If you regulate your desires according to the
standard of nature, you will never be poor; if ac-
cording to the standard of opinion, you will never be
rich."

"If you seek to make one rich, study not to in-
crease his stores, but to diminish his desires."

"Temperance, by fortifying the mind and body,
leads to happiness: intemperance, by inervating the
mind and body, ends generally in misery."

"A wise man is provided for occurrences of any
kind. The good he manages; the bad he vanquish-
es: in prosperity, he betrays no presumption; in
adversity, he feels no despondency."

"Mirth, is like a flash of lightning that breaks
through a gloom of clouds, and glitters for a moment:
Cheerfulness, keeps up a kind of day-light in the mind,
and fills it with a steady and perpetual serenity."

"One alone is smitten, and all are delivered. God
smites

smites his innocent Son, for the sake of guilty men ; and pardons guilty men, for the sake of his innocent Son."

Examples of Enumeration.

The subject of a discourse being opened, explained, and confirmed ; the speaker must proceed to complete his conquest over the passions ; such as admiration, surprise, hope, joy, love, fear, grief, anger. Now he must begin to exert himself : here it is that a fine genius may display itself, in the use of amplification, enumeration, interrogation, metaphor, and every ornament that can render a discourse entertaining, striking, and enforcing."

" Nothing is so uncertain as general reputation. A man injures me from humour, passion, or interest : hates me, because he has injured me ; and speaks ill of me, because he hates me."

" Complaisance renders a superior amiable, an equal agreeable, and an inferior acceptable. It smooths distinction, sweetens conversation, and makes every one in the company pleased with himself. It produces good-nature and mutual benevolence, encourages the timorous, soothes the turbulent, humanises the fierce, and distinguishes a society of civilized persons from a confusion of savages."

Examples of Suspension.

" To hear a judicious and elegant discourse from the pulpit, which would in print make a noble figure, murdered by him who had learning and taste to compose it, but, having been neglected as to one important part of his education, knows not how to deliver it otherwise than with a tone between singing and saying,

saying, or with a nod of his head, to enforce, as with a hammer, every emphatical word; or with the same unanimated monotony in which he was used to repeat *Quæ genus* at school:—What can be imagined more lamentable? Yet what more common.”

“ Sweet is the breath of morn, her rising sweet,
With charm of earliest birds; pleasant the sun,
When first on this delightful land he spreads
His orient beams on herb, tree, fruit, and flower,
Glistening with dew: fragrant the fertile earth
After soft showers: and sweet the coming on
Of grateful evening mild, then silent night,
And this her solemn bird, and this fair moon,
And these the gems of heaven, her starry train.
But neither breath of morn, when she ascends
With charm of earliest birds, nor rising sun
In this delightful land, nor herb, fruit, flower,
Glitt’ring with dew, nor fragrance after show’rs,
Nor grateful evening mild; nor silent night,
With this her solemn bird, nor walk by moon,
Nor glitt’ring star-light—without thee is sweet.”

Examples of Interrogation.

“ Suppose a youth to have no prospect of sitting in the parliament, of pleading at the bar, of appearing upon the stage, or in the pulpit; does it follow, that he needs bestow no pains in learning to speak properly his native language? will he never have occasion to read, or speak in company?”

“ Who shall separate us from the love of Christ? shall tribulation, or distress, or persecution, or famine, or nakedness, or peril, or sword? nay: in all these things we are more than conquerors, through him that loved us.”

Examples of Climax.

“Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen;
Yet, seen too oft, familiar with her face,
We first endure, then pity, then embrace.”

“It is pleasant to be virtuous and good, because that is to excel many others; it is pleasant to grow better, because that is to excel ourselves; nay, it is pleasant even to mortify and subdue our lusts, because that is victory: It is pleasant to command our appetites and passions, and to keep them in due order, within the bounds of reason and religion, because this is empire.”

“After we have practised good actions awhile, they become easy; and when they are easy, we begin to take a pleasure in them; and when they please us, we do them frequently; and by frequency of acts, a thing grows into a habit; and a confirmed habit is a second kind of nature.”

A SKETCH
OF THE
CONSTITUTION OF ENGLAND.

ONE of the most useful branches of knowledge, and of which no Briton should be ignorant, is that of the Constitution of his native country. This is absolutely necessary in a nation where all are politicians, and where all are governed by those laws only which they, or their fathers, either personally,

sonally, or by their representatives, were instrumental in forming.

The Government of England was founded on principles of liberty; its constitution is the work of a wise and brave people, who, considering that all power was derived from them, and was to be subservient to their happiness, committed it into the hands of the *Three States*, which were to be a mutual support, and a mutual check to each other, and yet so ordered, that the interest of each is best promoted, by each confining itself within its proper bounds.

The King, who is invested with the highest prerogative, has all the honours, and all the splendour of majesty, and is only limited where power might become tyranny, and where he might be capable of injuring either himself or his people. By this mean, we reap all the advantages, without any of the evils, of a monarchical government. "A King" (says a noble author) "has a divine right to govern well. "A divine right to govern ill, is an absurdity: and to "assert it is blasphemy." The King of England has the power of doing good in its fullest extent. This is the only power that can give him true dignity and distinguished honour: for it is not the least diminution to his glory, that he is confined from doing what would tarnish his reputation, and render him infamous to posterity: on the contrary, this is a circumstance which renders him truly great, and raises him above all the tyrants of the earth. "Our "King" (says a modern patriot) "in the trust and "dignity of his office, transcends all other Kings "and Emperors on the globe, as far as we excel all "other subjects in liberty; so that he may not be "unjustly called a *king of kings*: while most of the "mighty monarchs of other nations, are no more

15

" than

“than the masters of some herds of slaves.” The King of England receives all his *honour, power, and authority* from the *laws*: and therefore at his mounting the throne, he binds himself by a solemn oath to make them the rule of his conduct, and before he receives one oath of allegiance, is obliged to swear to observe the *Great Charter of the English Liberties*; and thus, at his coronation, renews the original compact between the King and his subjects. He then becomes the head of the state, the supreme earthly governor, and is himself subject to none but God and the laws, to which he is as much bound to pay obedience, as the meanest subject. Though he has not the power of making laws, yet no law can be enacted without his consent; and though the execution of them be always entrusted to his care, he cannot seize the property of the most inconsiderable man in his dominions, except it be forfeited by the law. On the contrary, the subject may, without the least danger, sue his sovereign, or those who act in his name, and under his authority: he may do this in open court, where the King may be cast, and be obliged to pay damages to his subject. He cannot take away the liberty of the least individual, unless he has by some illegal act forfeited his right to liberty; or except when the state is in danger, and the representatives of the people think the public safety makes it necessary, that he should have the power of confining persons, and seizing their papers on a suspicion of guilt: but this power is given him for a limited time only. The King has a right to pardon, but neither he nor the judges, to whom he delegates his authority, can condemn a man as a criminal, except he be first found guilty by *twelve men*, must be his peers, or his equals.

That

That the judges may not be influenced by the king, or his ministers, to misrepresent the case to the jury, they have their salaries for life, and not during the pleasure of their sovereign. Neither can the king take away, or endanger the life of any subject without trial; and the persons being first chargeable with a capital crime; as treason, murder, felony, or some other act injurious to society: nor can any subject be deprived of his liberty for the highest crime, till some proof of his guilt be given upon oath, before a magistrate; and he has then a right to insist upon being brought, the first opportunity, to a fair trial; or to be restored to liberty on giving sufficient bail for his appearance. If a man be charged with a capital offence, he must not undergo the ignominy of being tried for his life, till the evidence of his guilt be laid before the grand jury of the town or county in which the fact is alledged to have been committed, and not without twelve of them agreeing to find a bill of indictment against him. If they do this, he is to stand a second trial before twelve other men, whose opinion is definitive. In some cases, the man (who is always supposed to be innocent till there be sufficient proof of his guilt) is allowed a copy of his indictment, in order to help him to make his defence. He is also furnished with the pannel, or list of the jury, who are his true and proper judges, that he may learn their characters, and discover whether they want abilities, or whether they are prejudiced against him. He may, in open court, peremptorily object to twenty of the number, and to as many more as he can give any reason for their not being admitted as his judges, till at last twelve unexceptionable men, the neighbours of the party accused, or living near the place where the supposed fact

was committed, be sworn, to give a true verdict, according to the evidence produced in court. By challenging the jury, the prisoner prevents all possibility of bribery, or the influence of any superior power: by their living near the place where the fact was committed, they are supposed to be men who know the prisoner's course of life, and the credit of the evidence. These only are the judges from whose sentence the prisoner is to expect life or death; and upon their integrity and understanding, the lives of all who are brought into danger ultimately depend, and from their judgment there lies no appeal: they are therefore to be all of one mind, and after they have fully heard the evidence, are to be confined without meat, drink, or candle, till they are unanimous in acquitting or condemning the prisoner. Every jurymen is, therefore, invested with a solemn and awful trust. If he, without evidence, submit his opinion to that of any of the other jurymen, or yield in complaisance to the opinion of the judge; if he neglect to examine with the utmost care; if he question the veracity of the witnesses, who may be of an infamous character; or if after the most impartial hearing, have the least doubt upon his mind, and yet join in condemning the person accused; he will wound his own conscience, and bring upon himself the complicated guilt of perjury and murder. The freedom of Englishmen consists in its being out of the power of the judge on the bench to injure them. Were not this the case, juries would be useless; so far from being judges themselves, they would only be the tools of another, whose province it is not to guide, but to give a sanction to their determination; I say, were it not for juries, tyranny might triumph over the lives and liberties

ties of the subject, and the judge on the bench be the minister of the prince's vengeance. These are the glorious privileges which we enjoy above other nations. Juries have been always considered as giving the most effectual check to tyranny: for, in a nation like this, where a king can do nothing against the law, they are a security that he shall never make the laws, by a bad administration, the instruments of cruelty and oppression.

In short, were it not for juries, a corrupt Nobleman might, whenever he pleased, act the tyrant, while the judge would have that power which is now denied to our kings. But by our happy constitution, which breaths nothing but liberty and equity, all imaginary indulgence is allowed to the meanest as well as the greatest. When a prisoner is brought to take his trial, he is freed from all bonds; and though the judges are supposed to be counsel for the prisoner, yet, as he may be incapable of vindicating his own cause, other counsellors are allowed him; he may try the validity and legality of the indictment; and may set it aside if it be contrary to the Law. Nothing is wanting to clear up the cause of innocence, and to prevent the sufferer from sinking under the power of corrupt judges, and the oppression of the great. The racks and tortures which are cruelly made use of in other parts of Europe to make a man accuse himself, are here unknown, and none punished without conviction, but he who refuses to plead in his own defence.

But, after all this, does the king lose any part of his real dignity by not having the power to interfere, to rob and murder at pleasure? No: his honour results from the safety of his subjects, and the God-like
power

power of diffusing only happiness, by a strict observance of the laws, and in sometimes softening the rigour of them with mercy. The Royal prerogative consists in the right of declaring war, and making peace; in giving his assent to such new laws as he apprehends will be for the good of his subjects, and withholding it, when he believes that they will be hurtful; he is invested with the power of assembling, adjourning, proroguing, and dissolving the two houses of parliament, and consequently of putting a stop to the consultations of them both, when he believes that they are acting inconsistently with the rights of each other, and the good of the community. He has the liberty of coining money. He is the fountain of honour: but though he gives nobility;—the independence of the nobles is secured, by his not having it in his power to take it away. He has the right of commanding the army; and the militia is under his control. His person is sacred; and a subject, for a single act of treason, not only loses his life, but his heirs are deprived of his estate. He is allowed a Privy Council to assist him with their advice, and the persons of those members of which this council is composed, are also sacred. He has the supreme power in all causes, *ecclesiastical*, as well as *civil*, by which the Clergy are divested of all dominion over the conscience, which is wisely left to *him*, to whom it properly belongs—to that Being, who alone can search the heart: and by this mean persecution is prevented, and Religious Liberty secured.

In every kingdom, and in every state, there are always persons distinguished by birth, riches, and honours: advantages which give them such a considerable weight in the government, that were they to be confounded with the multitude, they would have

no

no interest in supporting liberty: for as most of the popular resolutions would be made to their prejudice, the public liberty would be their slavery. The share they are therefore allowed in the *legislature*, is in proportion to the interest they have in the state; and from hence it is that they form a body of Nobles, that has a right to put a stop to the enterprizes of the people, to counterbalance the right which the people enjoy, of putting a stop to their encroachments.

The *Legislative power* is committed to these two bodies, to that of the *Nobles*, and that of the *Representatives* of the people, each of which has separate views and interests. But there is this essential difference; for while the individuals who compose the *house of commons* enjoy their power but for a limited time, and can only be restored by new powers given them by their *constituents*; the privileges enjoyed by the *members* of the *house of Lords* are in their own nature hereditary. And this is the more necessary as their high prerogatives render them subject to popular envy, and consequently their privileges must, in a free state, be always in danger. The only disadvantage that can possibly arise from this is, that as their power is hereditary, they might be tempted to pursue their own interest to the prejudice of the public; and therefore to prevent this, where they might receive the greatest pecuniary advantages from being corrupt, as in the case of granting supplies, they have only the power of refusing, while the *commons alone* have the power of *enacting*.

The great, we have already said, are always exposed to popular envy; and therefore, were they to be judged by the people, they might be in the greatest danger from their judges: they would then want the privilege of being tried by their peers, a *privilege enjoyed*

enjoyed by the meanest subject. They are therefore not to be tried by the ordinary courts of judicature, but by that part of the legislature, of which, each is a member.

As all human compositions must be defective, and the best laws in some instances too severe; and as the national judges are mere passive beings, incapable of moderating either the force or rigour of the laws, this part of the legislature is here, as well as in the former case, a necessary tribunal, to which it belongs to moderate the law. In their decisions, they give not their opinions upon oath; but each laying his right hand on his heart, gives his verdict upon the single testimony of his honour. Thus are the Lords invested with every outward mark of dignity, and with all the privileges necessary to maintain their rank in all its splendor; and yet are so limited, that they have not the power to encroach upon the *rights and liberties* of the *inferior subjects*.

But while the privileges of the Lords are preserved, and other wise purposes answered by their having a share of the legislative power, the privileges of all inferior persons are secured by every man's having, either in person, or by his representative, a share in the legislature, by which means no laws can be enacted or repealed, without the consent of the *representatives* of the majority of the nation.

Thus the *liberties* of the *Commons* are as strongly secured as the Royal prerogatives, or as the privileges of the Lords. The Commons are the guardians of the public liberty: they are the deputies sent up from all quarters to make such laws as shall best promote the interest of the whole collective body. And though they have not the power of examining the meanest subject upon oath, yet they can search into the
the

the conduct of the highest Peer in the realm, and, in the name of the people, impeach the favourite, or minister of the king. They can call the judges to an account for the maleadministration of their office, and bring all those to justice who make an ill use of their power. Thus the *Commons* are the *grand jury* of the *nation*: but as it would be improper that those who are impeached in so high a court should be tried by a lower, which might be intimidated and over-awed, therefore to preserve the dignity of the peers, and the security of the subject, those whom they impeach are tried by the Lords, whose superior dignity sets them above all influence, and who have neither the same interests nor the same passions.

Thus our happy *Constitution* consists of three states, each of which has separate privileges, each is a check upon the other, and yet each is equally dependent. The first, which is the executive power, has the privilege of assembling, adjourning, proroguing, and dissolving the two legislative bodies: because, these are supposed to have no will, except when they are assembled: and when they are assembled, if they had the right to prorogue themselves, they might never be prorogued; they might incroach on the executive power; they might become despotic, and even one of these might destroy the liberties of the other. But as the executive power might make an ill use of this privilege, by never assembling the Legislative, it is rendered *dependent* on these *bodies*, by their holding the sinews of government in their hands, and granting the necessary supplies only from year to year. The king, indeed, has a power to raise what forces he pleases; but the *representatives* of the *people*, who grant the supplies, can determine what number only he shall be enabled to pay.

But

But while the Representatives of the people have thus the important charge of watching over the preservation of our liberties, our trade, and our property, what care ought every county, city, and borough to take, to chuse such only, as are qualified for performing this important task: for chusing such whose integrity will render them superior to the temptation of a bribe; whose wisdom is capable of managing our interests; and whose greatness of soul will make them think that they can never do too much for their country, and for their constituents. He who parts with his vote for a lucrative or selfish consideration, is instrumental in chusing one whom his conscience disapproves, and who is unqualified, or corrupt, a fool, or a madman:—I say, he who parts with his vote on such terms, is unworthy the name of a *freeman*, since he, as much as in his power, sells himself and his country; and can never have the least reason to complain, if he should live to see this happy constitution overturned, and our liberty and all our privileges destroyed.

BARCLEY.

DETACHED SENTENCES.

The main secret of being sublime, is to say great things in few and plain words.

To make a man speak well, and pronounce with a right emphasis, he ought fully to understand all that he says; and bring himself to have those affections which he desires to infuse into others.

The

The christian Orator ought to speak *submissively*, in an humble familiar way: *mildly*, in an engaging, insinuating manner, to make people love the truth: and *nobly*, that is, in a vehement strain, to captivate men, and rescue them from the dominion of their passions.

A man can never talk well on a point of which he is not entirely master.

The whole art of eloquence consists in inforcing the clearest proofs of any truth, with such powerful motives gracefully, as may affect the hearers, and employ their passions to just and worthy ends.

I would have a *sublime* so familiar, so sweet, and so simple, that at first every reader would be apt to think he could easily have hit on it himself; though very few are really capable of it.

He that is persuaded of the truth of what he delivers, and has a proper concern about it in his mind, will pronounce with a natural vehemence, that is far more lively, than all the strains to which art can lead him.

The inflections of the voice should be so suited to the matter delivered, that the subject might be known, by the sound of the voice only, where the words could not be heard distinctly.

Nothing appears more shocking and absurd, than to see a man very warm and active, when he is saying the driest coldest things: Though he sweats himself, he chills the blood of his audience.

Without possessing the virtuous affections in a strong degree, no man can attain eminence in the sublime parts of eloquence.

He

He must feel what a good man feels, who expects greatly to move, or to interest mankind.

Elegant speculations are sometimes found to *float* on the *surface* of the *mind*, while bad passions possess the interior regions of the heart.

A truly cultivated taste increases sensibility to all the tender and humane passions, by giving them frequent exercise; while it tends to weaken the more violent and fierce emotions.

Every composition that interests the imagination, and touches the heart, pleases all ages and all nations. There is a certain string, to which, when properly struck, the human heart is so made, as to answer.

The higher character a person supports, the more he should regard his minutest actions.

It often happens that those are the best people, whose characters have been most injured by slanderers: as we usually find that to be the sweetest fruit at which the birds have been pecking.

Men are sometimes accused of pride, merely because their accusers would be proud themselves were they in their places.

If thou wouldest get a friend, prove him first, and be not hasty to credit him; for some men are friends for their own occasions, and will not abide in the day of trouble.

Be kind to all, familiar with few, and only intimate with one.

He who tells a lye is not sensible how great a
task

task he undertakes; for he must be forced to invent twenty more to maintain that one.

A liar ought never to be trusted, for when an opportunity offers he will be found capable of deceiving any person to serve his own purpose.

None more impatiently suffer injuries, than those who are most forward in doing them.

Those who defraud others of their good name, or property; are sure to meet with justice, either in this world or the next.

With what measure we mete to others, it shall be measured to us again.

Mercy was always heaven's distinguished mark, and he who bears it not, has no friend there.

The merciful man shall obtain mercy.

By taking revenge, a man is but even with his enemy; but in passing it over, he is superior.

A more glorious victory cannot be gained over another man, than this, that when the injury began on his part, the kindness should begin on ours.

The failings of good men are commonly more published in the world than their good deeds; and one fault of a deserving man shall meet with more reproaches, than all his virtues, praise: such is the force of ill-will and ill-nature.

He that is truly polite, knows how to contradict with respect, and to please without adulation; and is equally remote from an insipid complaisance, and a low familiarity.

Nothing

Nothing more engages the affections of men, than a handsome address, and graceful conversation.

Excess of ceremony shows want of breeding: That civility is best, which excludes all superfluous formality.

It is wiser to prevent a quarrel beforehand, than to revenge it afterwards.

No revenge is more heroic, than that which torments envy by doing good.

A wise man will desire no more wealth than what he can get justly, use soberly, distribute cheerfully, and live upon contentedly.

A contented mind and a good conscience, will make a man happy in all conditions.

No man hath a thorough taste of prosperity, to whom adversity never happened.

There is but one way of fortifying the soul against all gloomy presages and terrors of mind; and that is, by securing to ourselves the friendship and protection of that Being, who disposes of events, and governs futurity.

The transient day of sinful pleasure, is followed by a dark and tempestuous night of sorrow.

18 MA 6

CONTENTS.

ENGLISH GRAMMAR, continued to page 60

| | Authors. | Page |
|--|-------------------|------|
| Punctuation - - - - | - | 60 |
| The use of stops and pauses - - | (Sheridan) | 66 |
| * The use of stops in reading and speaking - | - | 69 |
| On reading and speaking - - | - | 70 |
| Pronunciation - - - - | - | 71 |
| Emphasis - - - - | - | 73 |
| Emphasis, and its use - - | - | 75 |
| On the pitch and management of the voice | (Sheridan) | 78 |
| Gesture - - - - | (Sheridan) | 82 |
| On public speaking - - | - | 89 |
| Ardour in writing and speaking - | (Blair) | 91 |
| St. Chrysoftom, as a writer and speaker | (Fenelon) | 92 |
| St. Chrysoftom's discourse on the disgrace of } Eutropius - - - - | (Rollin) | 93 |
| In all your ways acknowledge God - | (Blair) | 97 |
| Composition, &c. &c. - | (Characteristics) | 98 |
| Composition - - - - | (Blair) | 101 |
| Composition - - - - | (Fenelon) | 102 |
| On the sublime - - - - | (Felton) | 103 |
| Observations on the Song of Moses - | (Rollin) | 105 |
| On the sublime - - - - | (Rollin) | 106 |
| Sublimity in objects - - | (Blair) | 109 |
| On the sublime in writing - - | (Blair) | 113 |
| On grace in writing - - - | (Fitzosb.) | 117 |
| On plainness and perspicuity - - | (Felton) | 119 |
| On accuracy - - - - | (Harris) | 120 |
| On diction - - - - | (Harris) | ibid |
| | Reflections | |

| | Authors. | Page. |
|--|----------------|-------|
| Reflections on style - | (Fitzosb.) | 121 |
| On the metaphor - | - | 123 |
| St. Chrysoſtom on the prieſthood - | (Bunce) | 125 |
| On idleneſs - | (Guardian) | 131 |
| Time, a ſacred truſt - | (Blair) | 132 |
| On defamation - | (Spectator) | 133 |
| Pride fills the world with harſhneſs - | (Blair) | 134 |
| The man of humility - | (Watts) | 135 |
| The difference between true and falſe politeneſs | (Hurd) | 136 |
| On politeneſs - | (Rambler) | 139 |
| On good breeding - | - | 140 |
| On good breeding - | (Cheſterfield) | 142 |
| Egoiſm to be avoided - | (Cheſterfield) | 143 |
| The virtue of gentleneſs - | (Blair) | 145 |
| Gentleneſs the ornament of every age - | (Blair) | 146 |
| Gentleneſs promoted by religious views | (Blair) | 147 |
| Sincerity and truth - | (Blair) | 148 |
| The ſtings of guilty paſſions - | [Blair] | 149 |
| Beware of ſeducing appearances - | [Blair] | 150 |
| The preſent life conducive to the happineſs of a future one - | } [Spectator] | 151 |
| Omnſcience and omnipreſence of the Deity, &c. | [Spect.] | 153 |
| Motives to piety, &c. - | [Spectator] | 158 |
| A ſacred poem | [B. R.] | 162 |
| Logic - | [Martin] | 166 |
| Rhetoric - | - | 170 |
| Conſtitution of England - | (Barclay) | 188 |
| Detached ſentences - | - | 198 |

N. B. Page 35, rule the 3d of the Syntax, a nominative caſe is wanting. There are one or two more little eſcapes, which the candid judge will eaſily rectify.

